

INTERVIEWS
FEATURES
PIN-UPS
AND
LOTS
LOTS
MORE!

DOCTOR WHO

A MARVEL WINTER SPECIAL

52
BIG
PAGES
ONLY

45p

WE INTERVIEW FORMER PRODUCER
PHILIP HINCHCLIFFE

PLUS AN PLUS WE LOOK AT
THE WAR MACHINES (1966)
AND THE PATRICK TROUGHTON ADVENTURE
THE EVIL OF THE DALEKS

PHOTO FEATURE ON THE NATIONAL
DOCTOR WHO CONVENTION

SPECIAL EFFECTS MAN MAT IRVINE ON
BORIS THE SPIDER





ANNUALS 1981

This year we are making a special purchase of nine Annuals for all loyal Marvelites.

For the first time ever: STARBURST Annual, an all new overview of film and TV fantasy with lots of colour pics from the Starburst Editorial crew.

RAIDERS OF THE LOST ARK, the all new George (Star Wars) Lucas and Stephen (Jaws) Spielberg adventure motion picture starring Harrison (Han Solo) Ford as adapted in picture-strip form.

CAPTAIN AMERICA presents the classic Steranko stories, SPIDERMAN, HULK and STAR WARS all showcase their own strips; and THE ORIGINAL X MEN battle, the Sentinels FOR YOUR EYES ONLY hot from the latest blockbuster James Bond movie, and with art by the legendary Neal Adams.

Last, but not least. The annual which is published before the magazine of the same name, WORZEL GUMMIDGE, includes an interview with star Jon Pertwee.

That's our nine book line up of annuals for 1981.

Each book costs £2.75 which includes postage and packing, or order any four for just £10.00.

What are you waiting for? Mail the coupon today and get your annuals in good time for Christmas.

	Tick which	
STARBURST Annual	£2.75	<p>Fill in your name and address on the coupon below, and tick the titles you want. Then rush your order to DANGEROUS VISIONS, MAIL ORDER SERVICE, 19F Spital Road, Maldon, Essex with your cheque or P.O.</p> <p>Name.....</p> <p>Address.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p>
SPIDERMAN Annual	£2.75	
STAR WARS Annual	£2.75	
RAIDERS of the LOST ARK	£2.75	
CAPTAIN AMERICA	£2.75	
X MEN	£2.75	
The HULK	£2.75	
WORZEL GUMMIDGE	£2.75	
FOR YOUR EYES ONLY	£2.75	

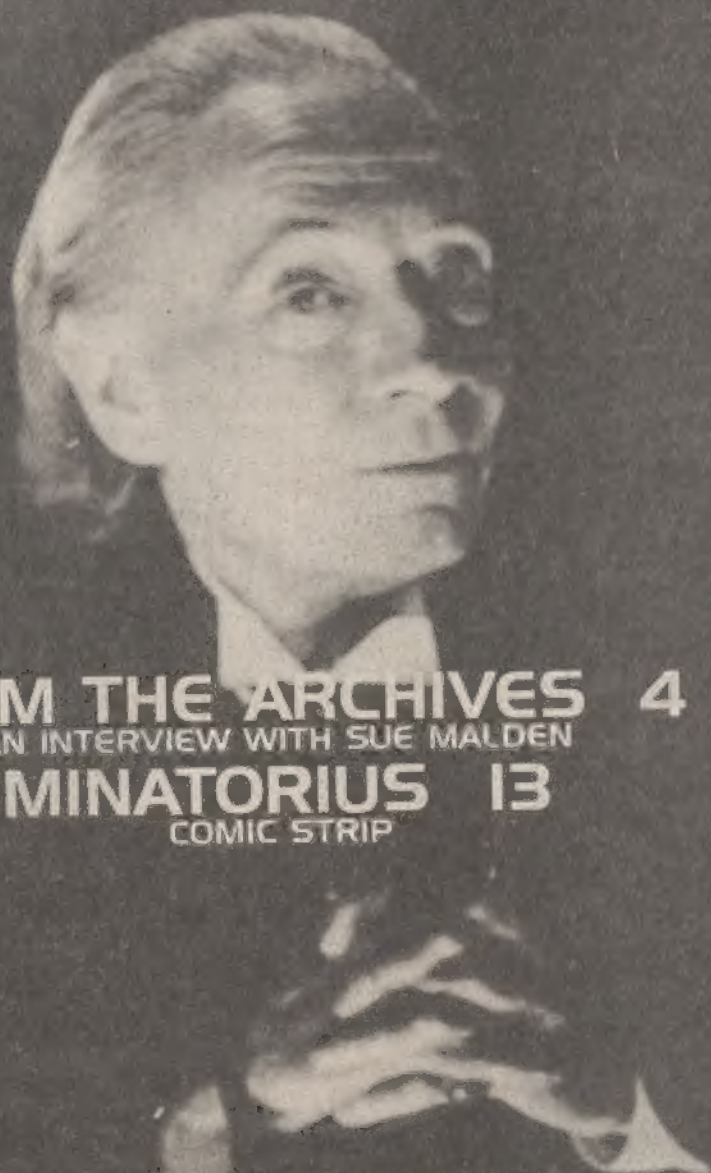
Allow 28 days for delivery: offers subject to stock availability:
Offer closes December 6th, 1981.

Special Offer: Any four books above £10.00

If you do not wish to cut this magazine, send your requirements clearly written, by letter. Don't forget to include your name and address. Mailing: DANGEROUS VISIONS, MAIL ORDER SERVICE, 19F SPITAL ROAD, MALDON, ESSEX, ENGLAND.

DOCTOR WHO WINTER SPECIAL

Editor: Alan McKenzie
Design: Jimmy Ross
& Steve O'Leary
Consultant: Jeremy Bentham
Production: Tim Hampson
& Nigel Balloch
Advertising: SH Space Sales
Distribution: Comag
Publisher: Stan Lee



FROM THE ARCHIVES 4
AN INTERVIEW WITH SUE MALDEN
MINATORIUS 13
COMIC STRIP

PANOPTICON REPORT 22
PHILIP HINCHCLIFFE & BARRY LETTS 31
BORIS THE SPIDER 36
THE WAR MACHINES 38
THE EVIL OF THE DALEKS 42
SKYWATCH 7 47
COMIC STRIP

FROM THE ARCHIVES

Sue Malden

an interview with

With a whole batch of early *Doctor Who* serials due to be repeated on television this Autumn *Doctor Who Winter Special* presents an interview with Sue Malden — the Archive Selector for the BBC's Film Library — which details the episodes that survive at the BBC, those which are missing — and how you can help with a quest to find, and hopefully one day, complete the history of *Doctor Who*.



Visiting the BBC Film Library is quite an awesome experience. Once past the conventional trappings of the main gate, reception, and the seemingly endless corridors that tend to populate all BBC premises, the final sight of the BBC's treasure trove of past broadcasts is truly spectacular.

Quite simply there are thousands upon thousands of film cans housed on processions of metal racks stretching almost as far back as the eye can see. Because of the strict lighting, humidity and temperature controls (the vaults are maintained at an icy 55° Fahrenheit needed to preserve the film copies in pristine condition the interior of the archives tends to resemble some huge Pharaoh's tomb — a storehouse of treasures kept safe from the ravages of time.

Everything from news broadcasting to light entertainment is stored here and each can is labelled and documented such that it can be recalled whenever necessary by the Library staff. On the floors above can be found the viewing cubicles and examination rooms. Here, amidst arrays of viewing screens, tabletop projectors and tape playback machines the past of British television can be conjured up.

To all intents and purposes the Film Library is the home of *Doctor Who* and will be for as long as the Archive endures. 417 of the 553 episodes transmitted to date reside here, all of them able to be rescreened if required by Department Heads, programme makers or researchers. The fact that well over three quarters of all the *Doctor Who* episodes ever made are safe and intact is primarily due to the work carried out by Archive Selector Sue Malden who openly admits to having a special interest in the project of hunting down missing episodes even though she testifies to not really being a fan of the series.

Up in the warmer climes of her office I asked her about the work being done by the BBC Film Library, starting with how the Library ever evolved in the first place.

"The Library started around 1948 when the BBC News Unit was set up and started generating a lot of news footage. They were aware of the need to start cataloguing and looking after it. This was all on film in those days because that's all there was, in fact it was even before the days of pre-filmed recording as well. In the late forties — 1947 or thereabouts — you got some experimental tele-recordings going on.

A tele-recording is a can of negative film made by positioning a movie camera in front of a perfectly flat television screen showing a transmission. In the Forties and for most of the Fifties and early Sixties many transmissions were done live and so master negative tele-recordings were the only means of preserving a broadcast before the days of electronic tape copying and transference.

What was the process of thought which had led up to the establishment of the BBC Film Library? Was it an early recognition of television as an art form worthy of preservation, or was the philosophy purely commercial?

"They (the BBC) were generating all this film and they realised they might want to use it again. I think that was the primary purpose as opposed to thinking that posterity might one day thank them for storing all this stuff. It is a problem that within the BBC's charter it is not given any obligation to provide a national (ie; publically accessible) archive. It is purely a BBC archive for BBC use."

Taking a tele-recording of a broadcast tended to be quite an arbitrary affair in the early days and influenced by factors as far afield as the wishes of an individual producer to the technical dictates of the engineering division. The Queen's wedding in 1947 was tele-recorded as a technical experiment to test the facility. The results were crude by today's standards but nevertheless that recording survives and is now an invaluable memento of a very historic occasion. Conversely, an industrial dispute at the BBC during 1953 led to the tele-recording facility being unavailable during the broadcasting of the final four episodes of





The Quatermass Experiment which were thus lost forever. Thankfully a lot has changed since those pioneering days as Sue went on to explain.

"Every piece of film and tape now generated by the BBC must be sent to the Library. It is an in-house rule. Everything comes here with the exception of news which has its own separate film library at the Television Centre where they keep the master recordings of news stories, although they do send us copies of news broadcasts."

"Material here has all sorts of uses. Providing it can be cleared (through Copyright regulations, etc) material in the Library can be sold by BBC Enterprises. It can be hired out to schools, it can be re-used by producers tomorrow or in ten years' time. So to that extent it is acting as a national Archive because nobody can tell what the BBC's requirements will be in ten years time. Part of the reasoning behind the archiving of programmes is the cost. It costs so much to make a programme that it seems stupid to just show it once and then throw it in the bin."

The development and accepting of these philosophies has helped the BBC to establish one of the principle, if not the foremost, libraries of television recordings

worldwide. But considering the sheer volume of material generated by both channels (BBC1 and BBC 2) in any week there are problems in the storing and the cost of storing so many cans of film and video tape.

"It is a very costly process to have a recording stored. the space here itself is not that expensive to rent but the main cost is the servicing. There is not a lot of point in keeping it if you don't keep a record of the fact that you've kept it so there is a lot of in depth subject cataloguing to do which is enormously expensive on manpower. Also our enquiries department has to be staffed, although that in turn can justify the whole operation with the amount of enquiries we get that leads to our material being re-used. The technical costs too are quite high to maintain the material: reports are just coming out now about worries over colour film fading. That obviously does not affect our black and white stock which does seem to have a very long life span but with colour they are talking about within thirty years serious fading taking place and that is something that will affect us in the future."

Sue Malden did quash one major fear; that of the possibility of material, like

Doctor Who episodes, being junked due to storage space running out. While she agreed that space was not limitless available Sue was able to re-assure me that any review advocating any junking would look mostly towards the area of duplicating — where material existed in more than one form (eg; the location film footage for a drama serial might be destroyed if the same footage was intact on the edited video tape of the episode) — rather than considering the destruction of original material where no other copies exist. On a side note Sue Malden, in association with Doctor Who producer John Nathan-Turner, has ensured a special preservation order has been slapped on all the film and studio video tape material shot for the never-completed Doctor Who story *Shade*. In all that amounts to a good three quarters of the entire six part story remaining intact and will continue to be the case either so that a future producer might consider re-making it at some time, or just as a unique example of a serial that was never completed with all the work that went into it.

Sue Malden herself joined the BBC in late 1973 and became the Archive Selector in 1978 when the post was created. Before then the job of choosing



This page: Jean Marsh as Agent Sarah Kingdom from *The Dalek Master Plan* (left and top). William Hartnell as the Doctor in *The Reign of Terror*, all episodes of which are lost. A scene from another lost story, *Marco Polo* (above right). Opposite page: A scene from *Evil of the Daleks*, featuring Marius Goring (top left). Companions Ben and Polly in *The Smugglers* (top right). The meeting of the United Galactic Headquarters in *The Dalek Master Plan* (below). Clara the clown from *The Celestial Toymaker* (far right).

and finding material for long term storage was handled by the Librarians. At the time Sue took up her position within the Library there were well over 200 *Doctor Who* episodes which were not in the Film Library collection. With the exception of one episode from the Jon Pertwee serial *Invasion of the Dinosaurs*, which was purged in error, all the absent episodes were from the Hartnell/Troughton eras of the programmes. Records showed that all these had survived up to 1972 so I asked Sue Malden why the junkings had taken place.

"It's all based around the contracts in the sense that in those days they claimed it was more difficult to re-negotiate on contractual issues with a view to reshowing, or even reshowing clips. So the reasoning was there was hardly any point in hanging onto material which could never be shown again. A lot of light entertainment and drama material went as a result of that. Fortunately a lot of material was rescued by Enterprises because they transferred a lot of it onto filmed tele-recording and therefore it was there for sales purposes. A good

example here is the run of Pertwee stories. To retain them as transmitted we should have all colour video tape episodes apart from the first story which was all made on colour film (*Spearhead From Space*). Now in fact down in the archives we are holding about fifty-fifty; half on colour video tape, half on black and white film recording. The Drama Department, some years ago, said that the tapes could be released and wiped because they could not be repeated therefore there was not a lot of point in keeping them. Obviously, they selected one or two, here and there, to keep as examples. Meanwhile Enterprises, as they were selling them, made black and white film recordings of the original colour two-inch tapes because they were selling to countries that were behind us technically and using film rather than video tape. Enterprises then had the problem that the contracts needed to be renewed and that would take too much time and cost too much money to be justified. So they decided to ditch their black and white recordings. I then stepped in and said, 'Don't you realise

we haven't got any of this? Your black and white film recording is better than nothing. Give it to the archives instead' and so that is how they were recovered even though, by then, we had lost the two inch colour recordings."

Thus, by a combination of BBC Enterprises having done the initial rescue of the episodes, albeit in black and white form, and then Sue Malden having reclaimed those prints back from Enterprises for posterity all the Pertwee episodes, bar one, now exist in the Library.

Elsewhere this issue you will find a complete guide to the episodes surviving in the Film Library vaults. In some cases, such as *The Sea Devils* all the episodes exist in black and white but I have listed also the surviving colour recordings.

The library at BBC Enterprises which yielded the Pertwee episodes also held spectacular finds for Sue Malden with regard to the Hartnell era of the programme. By accident or by design almost the entire first two seasons were located intact in their negative form. Classic serials like *The Daleks*, *The Web*



Planet and the entire first story, due to be repeated on BBC 2 this Autumn, were unearthed in top notch condition and the episodes there were taken safely to the Brentford Library for preservation.

Since taking up her post as Archive Selector Sue Malden has made the hunt for missing *Doctor Whos* something of a pet project. Often the work is arduous, checking and cross checking cards and index files, and occasionally it can be very physically demanding — literally involving wading through can after can ensuring that the label on the outside agrees with that stuck on the spool inside. By such methods Sue located, a few years ago, the unscreened pilot episode of *Doctor Who* which was made before the recording of *An Unearthly Child* to show to BBC Department heads what the show would be like. In script form the episode is much like *An Unearthly Child* but many of the characterisations and motivations were subtly different from the version which flickered onto the screens in November 1973. Thanks to Sue that episode — complete with very different TARDIS

take off sound effect — is preserved forever.

Luck too plays a part as she is first to admit. On one visit to BBC Enterprises she passed a whole pile of cans recently returned from an Overseas sale (BBC contracts insist that episodes that have passed their expiry date should either be destroyed or returned to Britain). Chancing to glance at the can on the top Sue was astonished to find it containing the first episode of the Troughton classic story *The Web of Fear*. That too has helped to cut the list of missing episodes down to 136.

However, in terms of hunting for old *Doctor Who* episodes that might be held abroad there was, in the sense, an almost *Catch-22* situation.

"I am in a very difficult position because the company that has got them is also in a difficult position. Enterprises sell them their copies and when the rights run out I believe Enterprises tell them they must either return the material, in which case it gets passed to me, or they must destroy it. Now if the company hasn't destroyed it they've broken their

contract with the BBC. So if I write a pompous official letter from the BBC saying "Have you by chance got. . .?" it throws them into a difficult position. Because if they own up and say they've got it then they are legally in the wrong, so how do you get over that?"

As a result of recent discussions, some of *The Curse of Peladon* and *The Time Monster* were discovered in Canada. These were 525 line colour tape copies which we already had on black and white film recordings and was, therefore, a valuable addition to our holdings.

If anything the hunt for old material — drama, light entertainment or whatever — has never been more intense than it is now. Broadcasting of old material is a far more viable proposition now than it ever was in the past.

"Equity agreements on out of time repeats have been changing recently. The last agreement was slightly different on the number of out of time repeats which could be shown per year (now running at 26 per channel per year). Video Sales as well is a whole new ball game and anything could happen there. Interest



This Page, clockwise from above: A scene from *The Highlanders*, which introduced the companion Jamie. Another scene from the same story. No episodes of this serial survive. Also lost is the story *The Macra Terror*. Barbara in the house of Jules Renan from *The Reign of Terror*. Carmen Silvera as Clara the Clown from the deleted story *The Celestial Toymaker*. Opposite page, from bottom left corner: Stephanie Bidmead as Maaga from *Galaxy Four*. Carole Ann Ford as Susan in the *Marco Polo* story. William Hartnell and Peter Purves in *The Massacre*. Andre Morell and Joan Young in *The Massacre*. Another scene from *The Massacre*, no episodes of which survive. Delia Lindon as one of the *Toymaker's* ballerina dolls in *The Celestial Toymaker*. Jackie Lane and Peter Purves meet Peter Stephen who plays the fat school-boy Cyril on *The Celestial Toymaker* story. Centre: Sue Malden.

in old television, both internally and externally, is quite high now."

Sue Malden wound up the interview by offering a plea for information to all readers of *Doctor Who Monthly* who might know of any leads that could result in old and presumed missing BBC Programmes being returned to the archives. Not just *Doctor Who*, but also material such as *Steptoe and Son*, *Hancock*, *Out of the Unknown*, *A For Andromeda* or the Nigel Kneale production *The Creature* which is no longer in the archives.

"I must stress that we couldn't give them any payment. But we have now

exhausted all the obvious sources – BBC Enterprises, the National Film Archive, those foreign companies we can contact, etc. We feel sure that there are more copies about the place and if anyone reading your article does care that much about the preserving and archiving of old *Doctor Whos* as we do, please contact us."

The BBC's facilities for being able to store old material in top grade condition are the best that exist and Sue was careful to point out that film kept in attics, under the stairs or in garages will eventually deteriorate beyond a point where it could ever be re-shown.



The Complete Guide To The BBC Archives

Story Title B&W Colour

WILLIAM HARTNELL

Pilot Episode	all
An Unearthly Child	all
The Daleks	all
Beyond the Sun	all
Marco Polo	none
The Keys of Marinus	all
The Aztecs	all
The Sensorites	all
The Reign of Terror	none
Planet of the Giants	all
The Dalek Invasion of Earth	all
The Rescue	all
The Romans	all
The Web Planet	all
The Crusade	3
The Space Museum	all
The Chase	all
The Time Meddler	2
Galaxy Four	none
Mission to the Unknown	none
The Myth Makers	none
The Dalek Master Plan	none
The Massacre	none
The Ark	all
The Celestial ToyMaker	none
The Gun Fighters	all
The Savages	none
The War Machines	2
The Smugglers	none
The Tenth Planet	1,2,3

Colony in Space	all	none
The Daemons	all	4
The Day of the Daleks	none	all
The Curse of Peladon	none	all
The Sea Devils	all	4,5,6
The Mutants	none	all
The Time Monster	none	all
The Three Doctors	none	all
Carnival of Monsters	none	all
Frontier in Space	all	4,5
Planet of the Daleks	all	all bar 3
The Green Death	none	all
The Time Warrior	none	all
Invasion of Dinosaurs	none	all bar 1
Death to the Daleks	none	all
The Monster of Peladon	none	all
Planet of the Spiders	none	all

The Robots of Death	—	all
The Talons of Weng-Chiang	—	all
Horror of Fang Rock	—	all
The Invisible Enemy	—	all
Image of the Fendahl	—	all
The Sun Makers	—	all
Underworld	—	all
The Invasion of Time	—	all
The Ribos Operation	—	all
The Pirate Planet	—	all
The Stones of Blood	—	all
The Androids of Tara	—	all
The Power of Kroll	—	all
The Armageddon Factor	—	all
Destiny of the Daleks	—	all
City of Death	—	all
The Creature from the Pit	—	all
Nightmare of Eden	—	all
The Horns of Nimon	—	all
Shada (all studio and location work preserved)	—	all
The Leisure Hive	—	all
Meglos	—	all
Full Circle	—	all
State of Decay	—	all
Warriors Gate	—	all
The Keeper of Traken	—	all
Logopolis	—	all

TOM BAKER

Robot	—	all
The Ark in Space	—	all
Sontaran Experiment	—	all
Genesis of the Daleks	—	all
Revenge of the Cybermen	—	all
Terror of the Zygons	—	all
Planet of Evil	—	all
Pyramids of Mars	—	all
The Android Invasion	—	all
The Brain of Morbius	—	all
The Seeds of Doom	—	all
The Masque of Mandragora	—	all
The Hand of Fear	—	all
The Deadly Assassin	—	all
The Face of Evil	—	all

NOTES:

- 1) Before Spearhead from Space no episodes were recorded in colour.
- 2) After Planet of the Spiders no episodes were transcribed onto black and white film.
- 3) Some clips from lost episodes still exist, for example the Hartnell/Troughton transformation from The Tenth Planet.

PATRICK TROUGHTON

The Power of the Daleks	none
The Highlanders	none
The Underwater Menace	3
The Moonbase	2,4
The Macra Terror	none
The Faceless Ones	1
The Evil of the Daleks	none
Tomb of the Cybermen	none
The Abominable Snowmen	none
The Ice Warriors	none
The Enemy of the World	3
The Web of Fear	1
Fury from the Deep	none
The Wheel in Space	none
The Dominators	all
The Mind Robber	all
The Invasion	2,3,4,5,6,7,8
The Krotons	all
The Seeds of Death	all
The Space Pirates	2
The War Games	all

JON PERTWEE

Spearhead from Space	none	all
The Silurians	all	none
Ambassadors of Death	all	1
Inferno	all	none
Terror of the Autons	all	none
The Mind of Evil	all	none
The Claws of Axos	none	all







TALES OF THE TIME LORDS

Minatorius



AND EVEN NOW A GALLIFREYAN TIME CAPSULE KNOWN AS A TARDIS IS APPROACHING THE PLANET THROUGH THE TIME VORTEX THOUGH ITS YOUTHPFUL PILOT IS STILL UNAWARE OF THE FACT

SCRIPT MAXWELL STOCKBRIDGE ART JOHN STOKES LETTERS ELITTA FELL

CARGAN HAS ONLY RECENTLY GRADUATED FROM THE ACADEMY OF GALLIFREY. HE AND HIS ROBOT COMPANION ORB ARE MAKING THEIR FIRST SOLO TRIP



AN IMPORTANT EVENT IN THE LIFE OF ANY TIME LORD

I THINK WE'RE GONNA MATERIALIZE! WOW!



HMM. I WONDER WHERE, THOUGH!

DO WE HAVE ENOUGH POWER TO OPEN THE DOORS?



JUST, BUT I SURE HOPE YOU WON'T WANNA CLOSE 'EM AGAIN IN A HURRY!

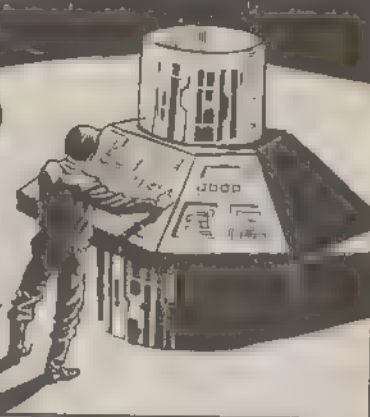
THE LIGHTS! WHAT'S GOING ON?



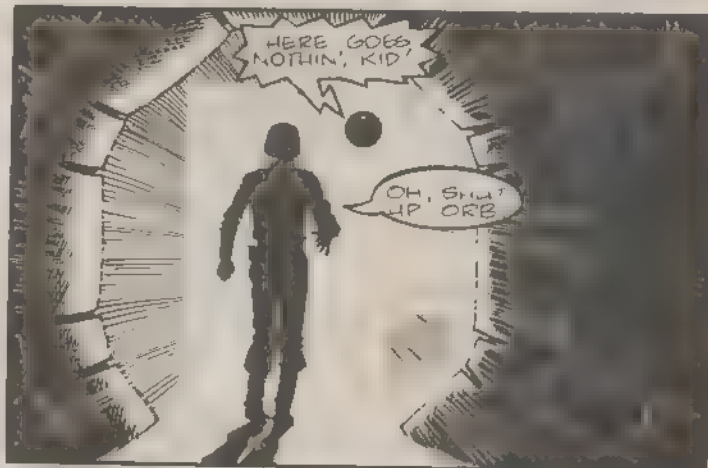
HEY! SOME KINDA POWER DRAIN, BABY. NEATO!

JUST LIKE I SAID NO POWER. LOOKS LIKE ALL THE SCOPES ARE DEAD. THAT MEANS

IF WE WANT TO KNOW WHERE WE ARE, WE'LL HAVE TO GO OUTSIDE



HERE GOES, NOTHIN', KID!



OH, SHIT! UP, ORB!

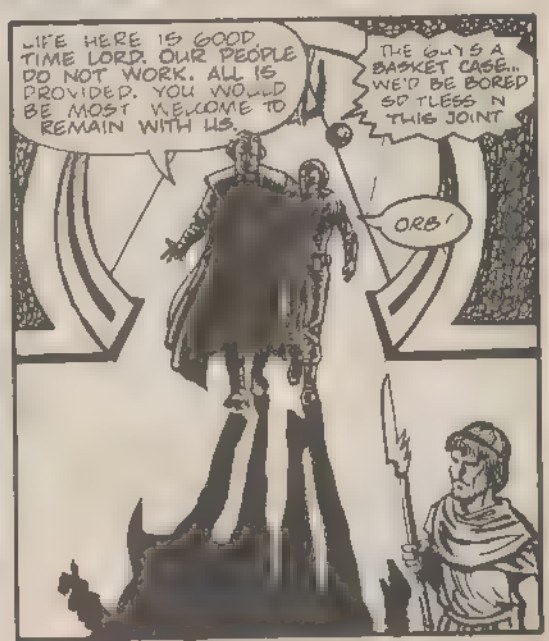
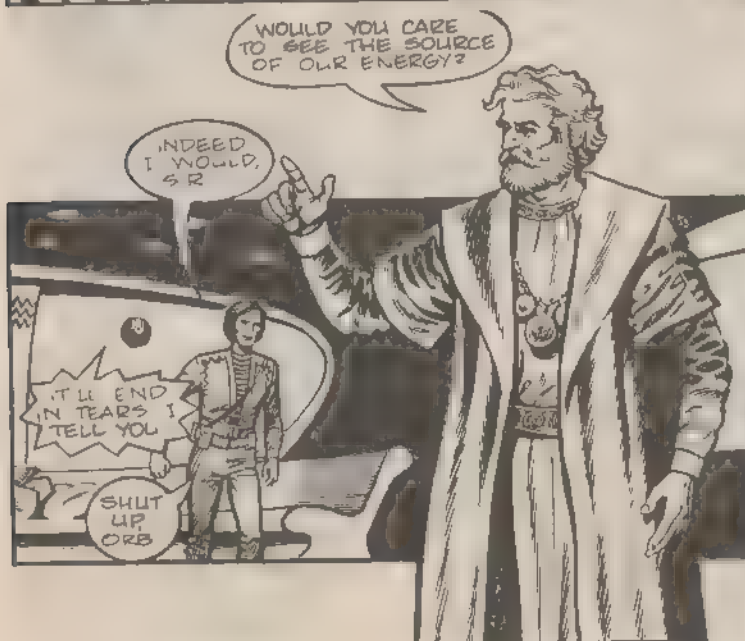
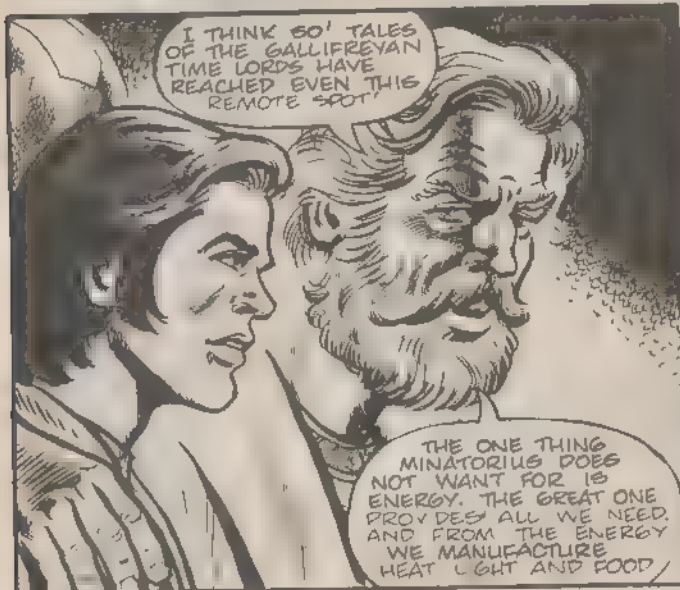
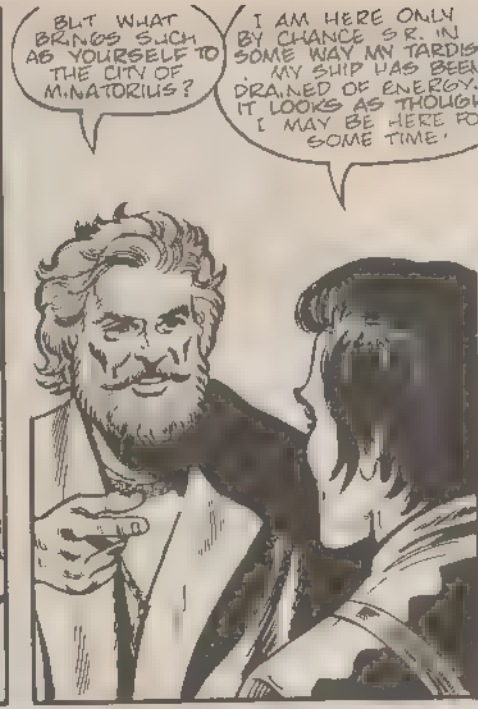
WELL, WELL! A NEWCOMER COMM TEEB! REAL NIFTY EH, CARGAN!

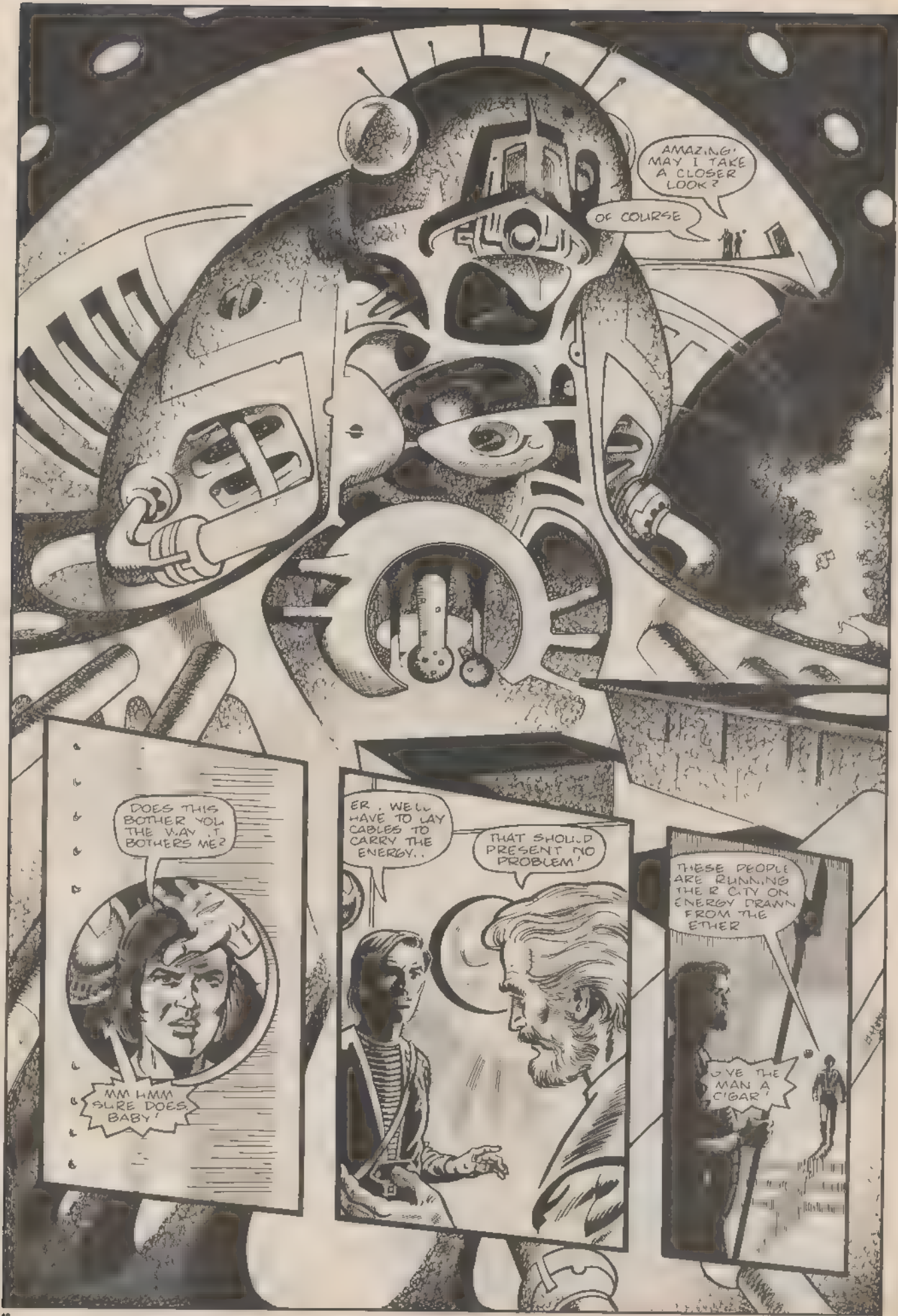
DON'T LOOK NOW BUT THE CHAMELEON CIRCUIT IS OUT!

I SAID SHUT UP, ORB!

GREETINGS I AM ORTON - CHIEF ELDER OF MINATORIUS







AMAZING! MAY I TAKE A CLOSER LOOK?

OF COURSE

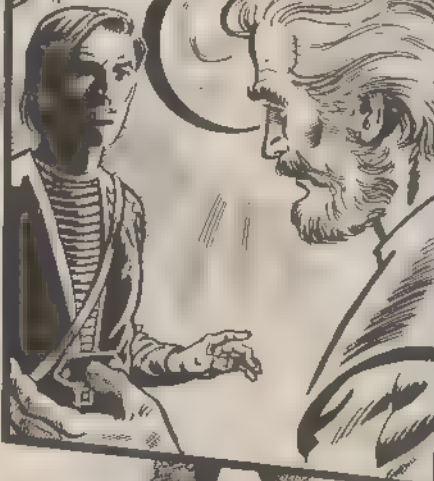
DOES THIS BOTHER YOU THE WAY IT BOTHERS ME?



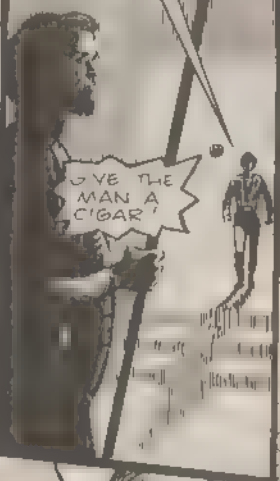
MM HMM SURE DOES, BABY!

ER, WE'LL HAVE TO LAY CABLES TO CARRY THE ENERGY..

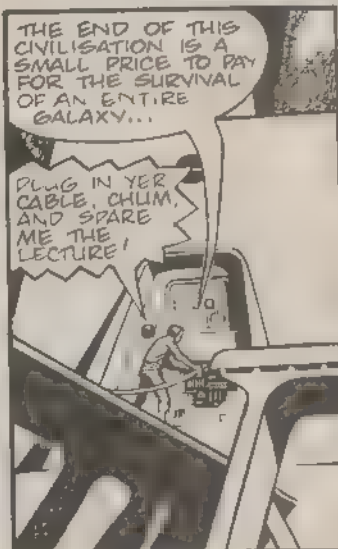
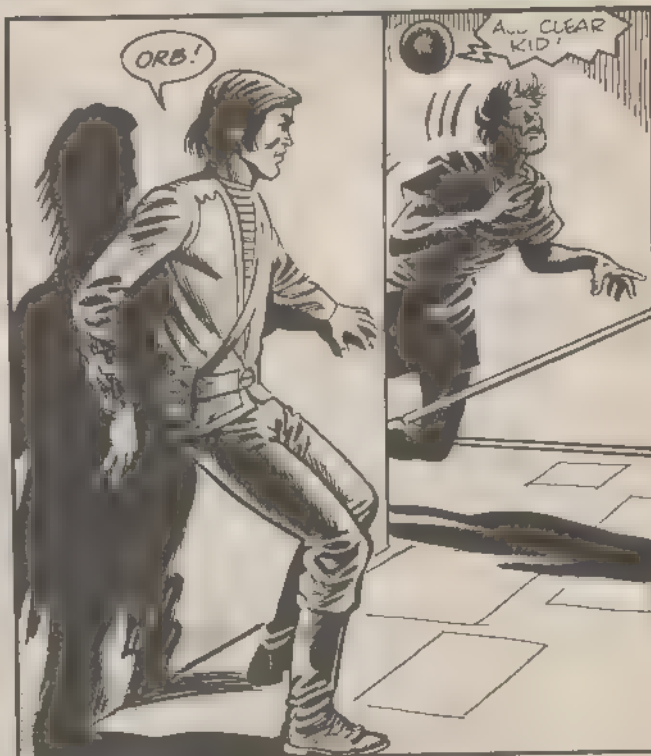
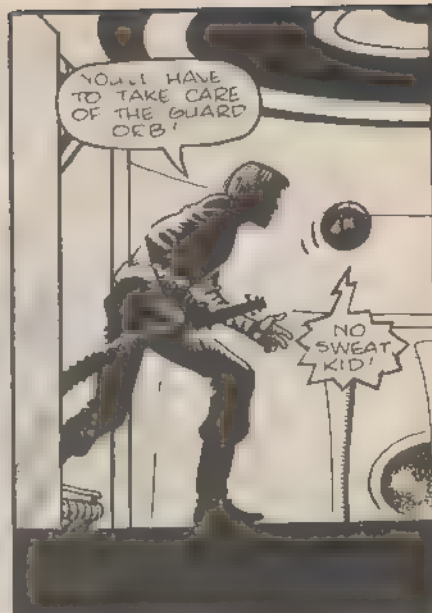
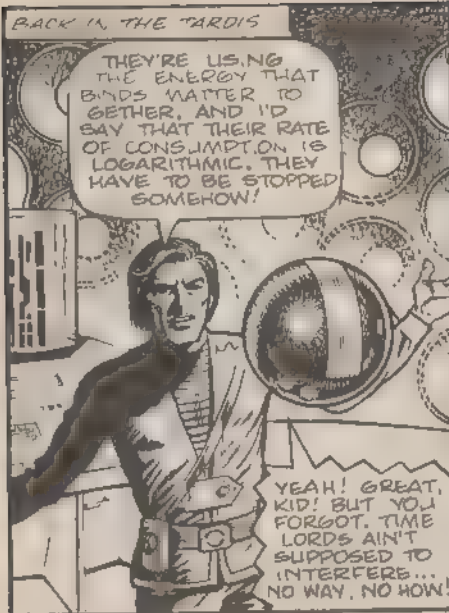
THAT SHOULD PRESENT NO PROBLEM!



THESE PEOPLE ARE RUNNING THE CITY ON ENERGY DRAWN FROM THE ETHER



GIVE THE MAN A CIGAR!

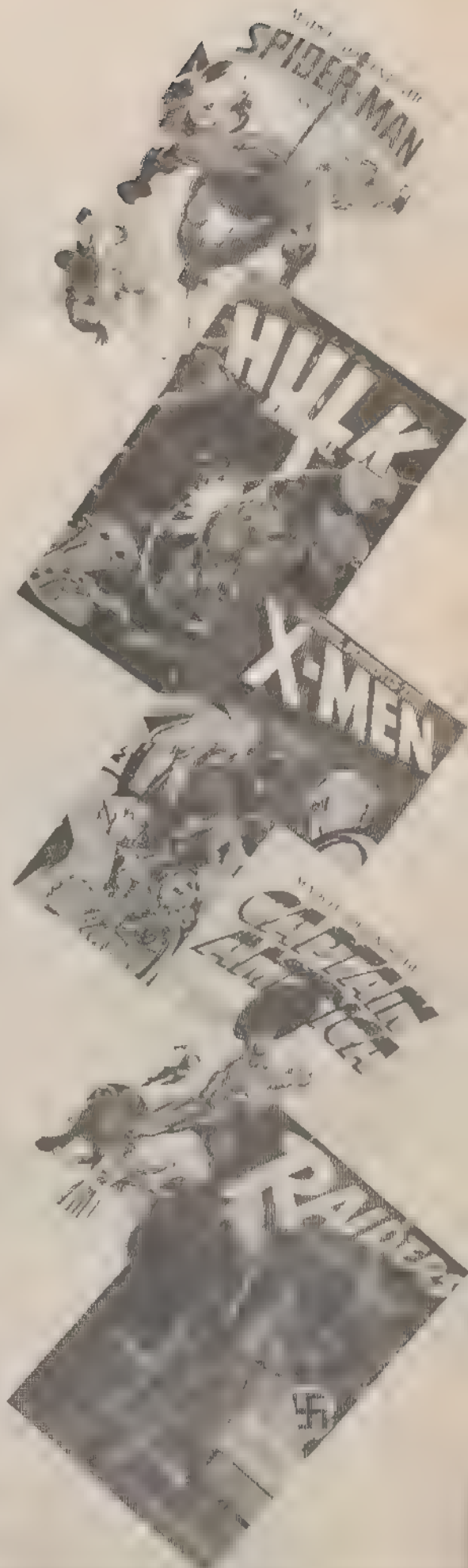
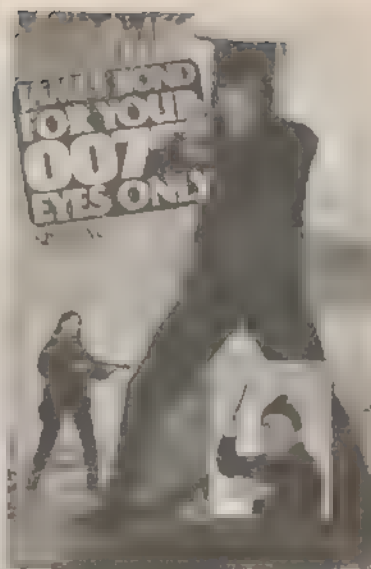




AND THE FEEDBACK TO THE TARDIS CAUSES IT TO PERISH IN AN INFERNO OF UNCONTROLLABLE ENERGY, ITS DEATH SCREAMS HEARD ONLY BY ORB







ANNUALS 1981

This year we are making a special purchase of nine Annuals for all loyal Marvelites.

For the first time ever: STARBURST Annual, an all new over-view of film and TV fantasy with lots of colour pics from the Starburst Editorial crew.

RAIDERS OF THE LOST ARK, the all new George (Star Wars) Lucas and Stephen (Jaws) Spielberg adventure motion picture starring Harrison (Han Solo) Ford as adapted in picture-strip form.

CAPTAIN AMERICA presents the classic Steranko stories, SPIDERMAN, HULK and STAR WARS all showcase their own strips; and THE ORIGINAL X MEN battle, the Sentinels FOR YOUR EYES ONLY hot from the latest blockbuster James Bond movie, and with art by the legendary Neal Adams.

Last, but not least. The annual which is published before the magazine of the same name, WORZEL GUMMIDGE, includes an interview with star Jon Pertwee.

That's our nine book line up of annuals for 1981.

Each book costs £2.75 which includes postage and packing, or order any four for just £10.00.

What are you waiting for? Mail the coupon today and get your annuals in good time for Christmas.

	Tick which
STARBURST Annual	£2.75
SPIDERMAN Annual	£2.75
STAR WARS Annual	£2.75
RAIDERS of the LOST ARK	£2.75
CAPTAIN AMERICA	£2.75
X MEN	£2.75
The HULK	£2.75
WORZEL GUMMIDGE	£2.75
FOR YOUR EYES ONLY	£2.75

Fill in your name and address on the coupon below, and tick the titles you want. Then rush your order to DANGEROUS VISIONS, MAIL ORDER SERVICE, 19F Spital Road, Maldon, Essex with your cheque or P.O.

Name.....

Address.....

Allow 28 days for delivery: offers subject to stock availability:
Offer closes December 6th, 1981.

Special Offer: Any four books above
£10.00

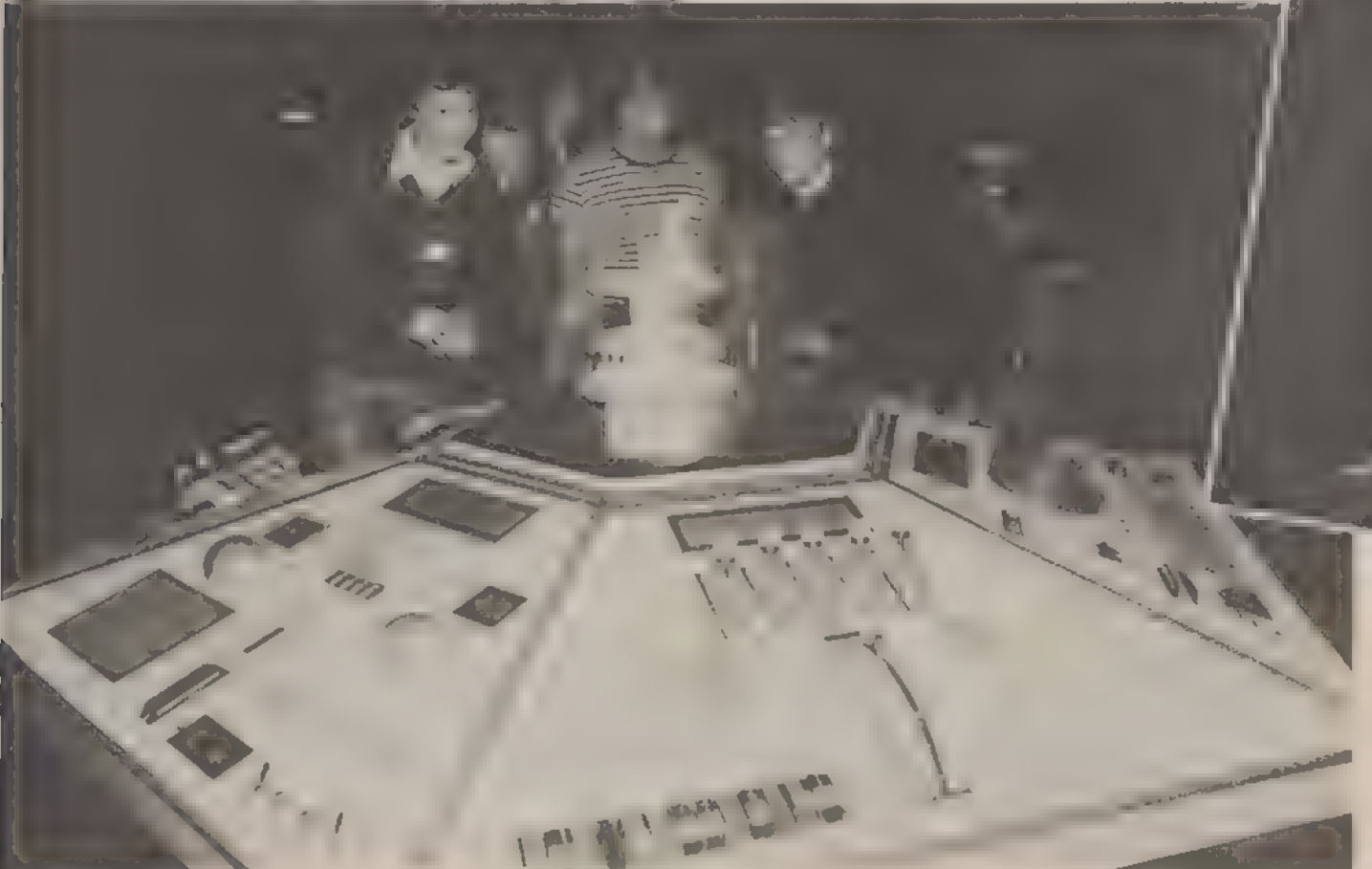
For more wish lists this magazine send your enquiries to: *Mail Order Service*. Don't forget to include your name and address. Mail to: DANGEROUS VISIONS MAIL ORDER SERVICE, 19F SPITAL ROAD, MALDON, ESSEX, ENGLAND



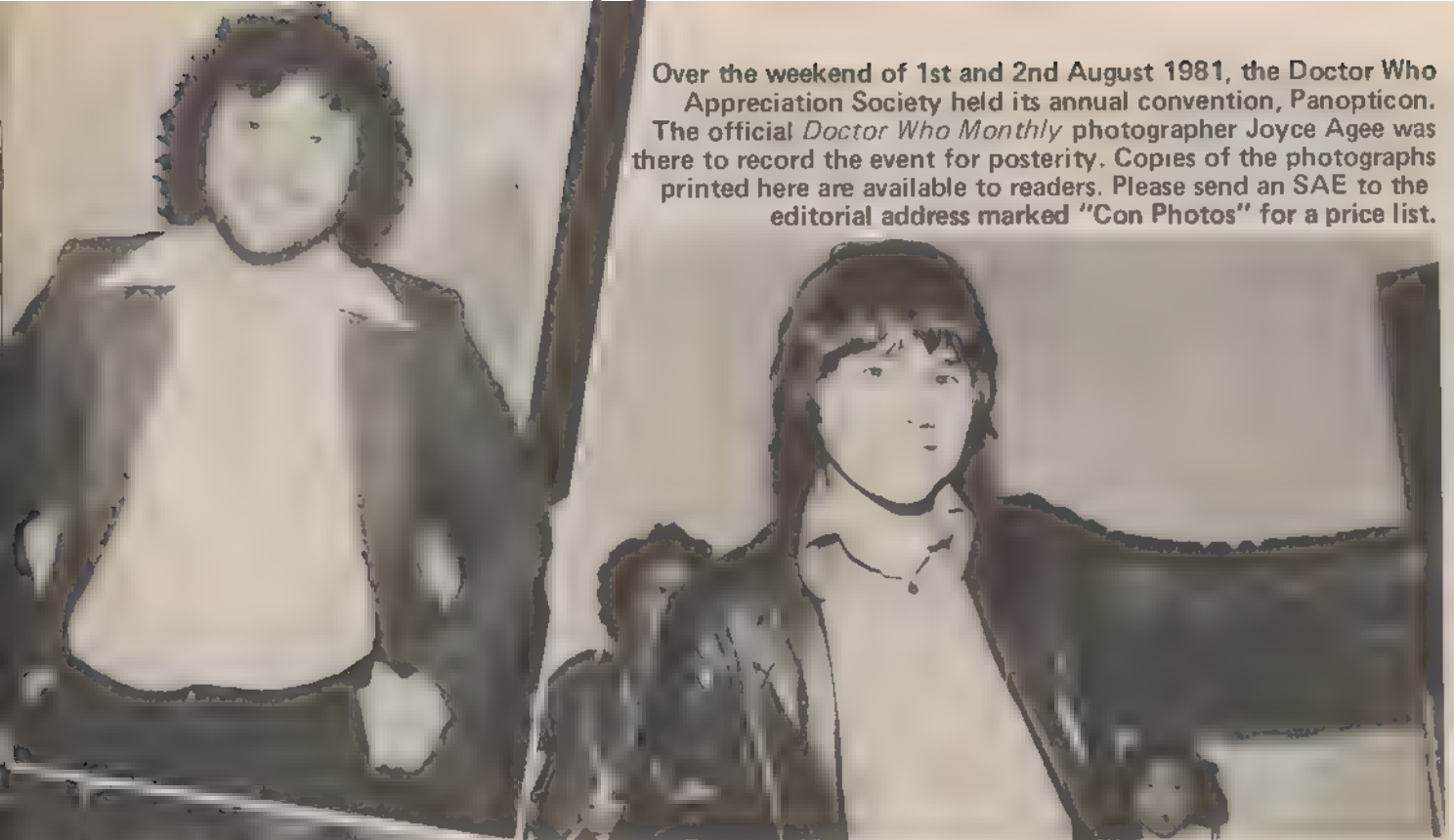
PANOPTIKON '81



Above left BBC Visual Effects Designer Mat Irvine gave a fascinating talk on his involvement with the Doctor Who series over the years. Above right A surprise guest to the convention was the first producer of the tv show, Verity Lambert, looking even lovelier than she did in 1963. Below Fans cluster around a superb working replica of the TARDIS console.



Over the weekend of 1st and 2nd August 1981, the Doctor Who Appreciation Society held its annual convention, Panopticon. The official *Doctor Who Monthly* photographer Joyce Agee was there to record the event for posterity. Copies of the photographs printed here are available to readers. Please send an SAE to the editorial address marked "Con Photos" for a price list.



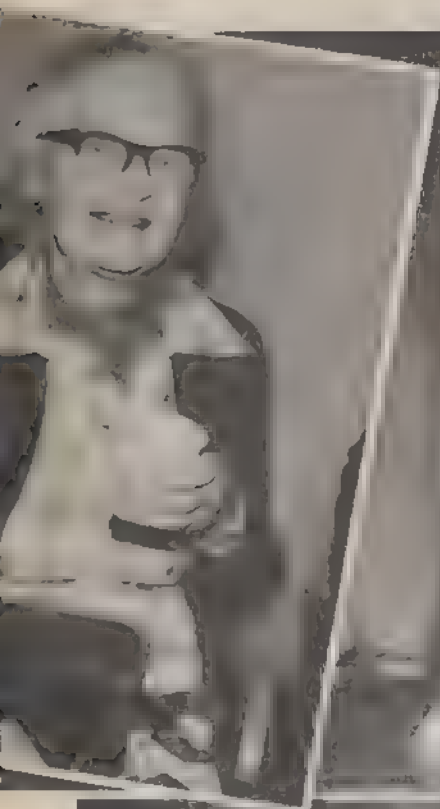
Above left: Current Doctor Who producer is caught in a typically cheerful mood. Above: Matthew Waterhouse, who portrays Adric, poses for a picture. Left: John Levene and Nicholas Courtney, currently retired from UNIT, relax before their interviews. Below left: Nicholas Courtney, John Levene and Richard Franklin — UNIT men all — sign autographs after their interviews. Below right: Anthony Ainley, who portrays the new incarnation of the Master, gave a delightful talk on the second day of the convention.



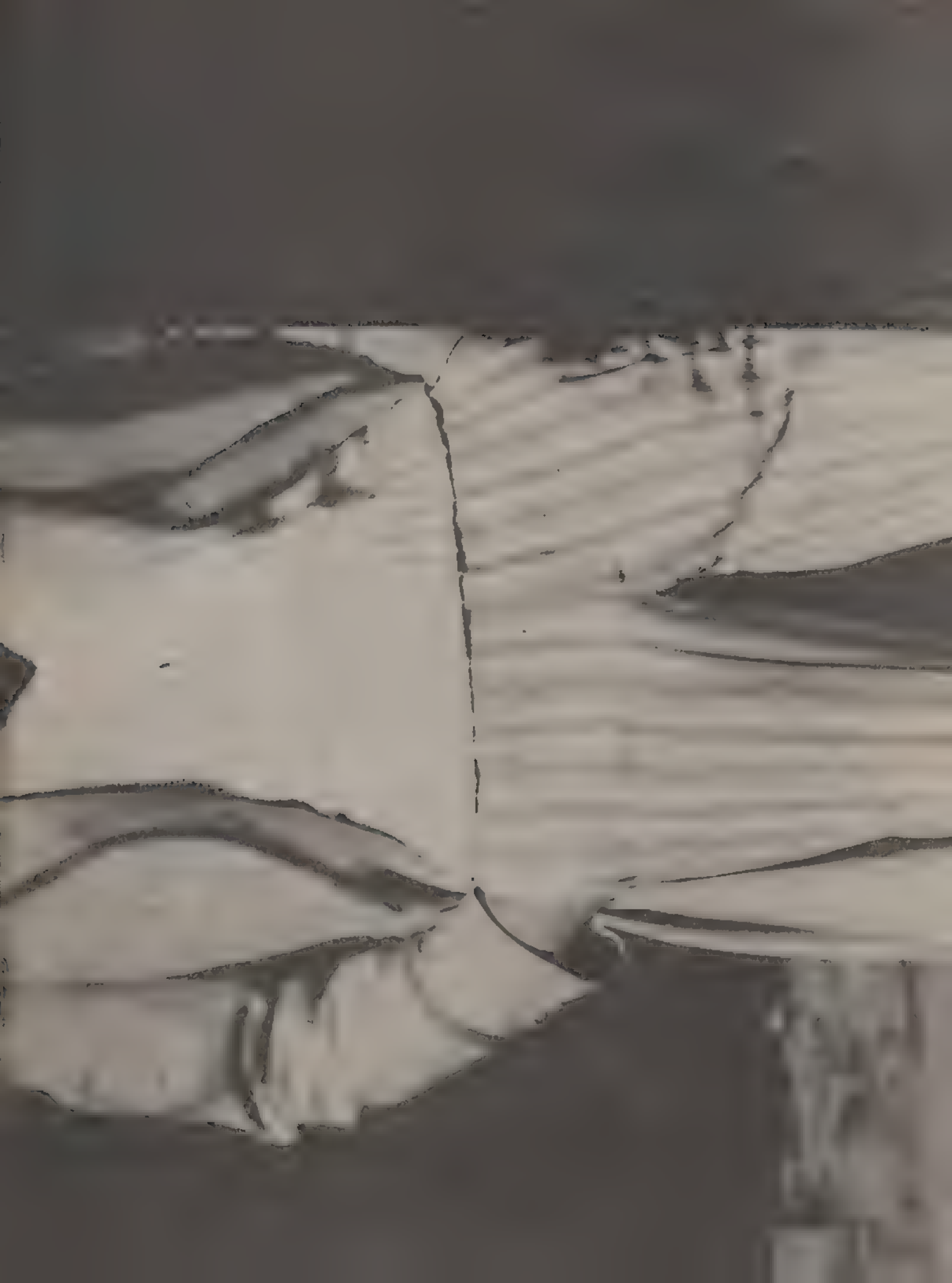


Top row, left to right *Doctor Who* Monthly artist **David Lloyd** gave a demonstration of his artistry and drew *Doctor Who* characters on request. *UNIT* man **Richard Franklin** gave an interesting talk on his involvement with the show. **Mrs Hartnell**, widow of **William Hartnell** was a guest of the Convention. **Mat Irvine** enjoys the flattering introduction to his talk, given by Convention Anchor Man **Mark Sinclair**. **Frazer Hines** was interviewed on stage, and revealed many fascinating facts about his years with *Doctor Who*. Below, left to right **Matthew Waterhouse** makes a point during his interview. One of the lovelier Convention guests was **Sarah Sutton**, who plays **Nyssa**. **Anthony Ainley** made a show stopping entrance through the **TARDIS** before his interview, conducted by **Mark Sinclair**.



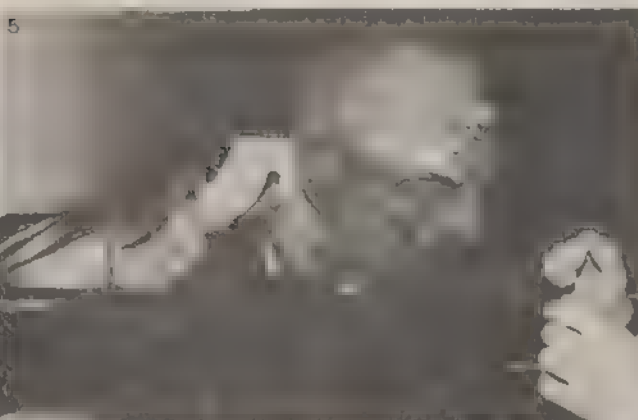






PANOPTIKON '81

This page Fans Toby Chamberlain (as Davros), Robert Alsop (assisting) and John Priest (wearing glasses) prepare for the costume display.



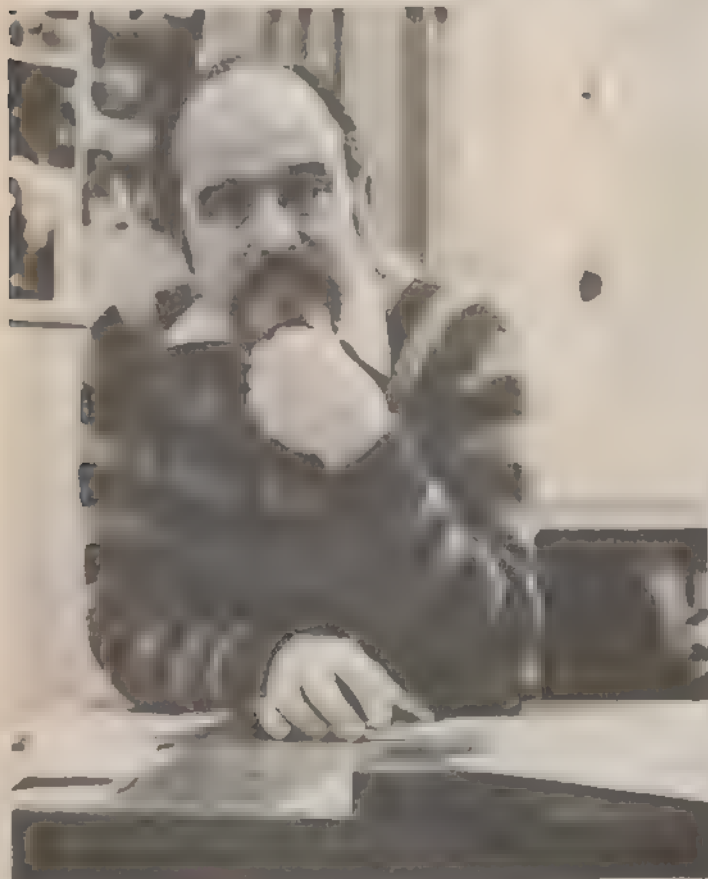


Clockwise from above: Scripter Robert Holmes (left), Scripter Andrew Smith, Radio-
phonic men Peter Howell and Dick Mills. Scripter
Terrance Dicks. John Nathan Turner signs autographs.
Another autograph signer, this time Janet Fielding who plays air
hostess Tegan Jovenka in the last and the next series





DR WHO SPECIAL INTERVIEW with BARRY LETTS and PHILIP HINCHCLIFFE



Creating a work of art, as many composers will testify, is a lengthy process involving 10% inspiration and 90% perspiration. **Doctor Who** is one of the most successful television programmes in the history of the media and the re-casting of the title character is one of the greatest headaches the show's producers ever have to face. There is no room for error. Whoever plays the role must be capable of commanding attention in the way previous Doctors have done, making the audience sit up and take notice of the series, thus maintaining its universal popularity.

In 1974, with three highly successful Doctors already established, the role of the Time Lord adventurer came up for renewal once again and the onus of responsibility for choosing a new actor to play the part fell to out-going producer Barry Letts and to his successor Philip Hinchcliffe.

Barry Letts had had a long association with the series dating right back to the Patrick Troughton era when he had directed the Salamander story *Enemy of the World*. He had been producer right through the Pertwee

era and would be in charge of the first story of the new Doctor. Philip Hinchcliffe had come to the BBC from commercial television where he had worked alternately as writer and script-editor for several programmes. He would 'trail' Barry on the first story before assuming the producer's mantle fully for the rest of that season.

So how did Tom come to be chosen as the successor to Jon Pertwee was the most obvious and first question.

"It had been mutually agreed that as from the end of the season — which began with *The Time Warrior* — script editor Terrance Dicks, Jon Pertwee and myself would be leaving," said Barry. "So what we did was let all the actors' agents know that we were interested in names who could be considered for playing the Doctor."

"We specified that the actor would have to be a strong personality in his own right. The kind of person who immediately livens up a room just by walking into it. I believe the current word now is charisma." Barry went on to explain that, at the time, no decision had been made as to whether the new Doctor would be young or old. "That

would depend entirely on the qualities of the actor selected for the part," he added.

Quite properly, Barry Letts declined to list all the actors on his short list but mentioned the late Richard Hearne as an example of how diverse they were prepared to be in choosing someone radically different from Jon Pertwee's incarnation. "Richard was one of those actors who had the magic touch. Indeed for years following his celebrated *Mister Pastry* series he would open fetes and carnivals as Mister Pastry. I invited him along for discussions about his possibly being the new Doctor, but we established quite clearly on that this was impractical as his interpretation of the part would be to play it like Mister Pastry: a doddering old man."

Many other ideas and conceptions were tossed into the melting pot including one for having the Doctor look like Albert Einstein, complete with a violin to give the image of totally eccentric appeal.

"All of us who were involved in the casting wanted a Doctor who would be radically different to Jon's style of portrayal. It's no good just turning out ►

a carbon copy as it would give the audience the impression that the new Doctor was a watered down version of the previous one, and that would be unfair to Jon's successor," explained Barry.

"Eventually," he went on, "it was head of department — Bill Slater — who suggested Tom Baker. Now, I'd heard of Tom from such other productions as *Nicholas and Alexandra* where he had taken on the role of Rasputin, so I invited him along to the production office for discussions. I asked him if he had any video tapes of past things he'd worked in and he said 'no' but added that just around the corner was a cineam showing his latest film *The Golden Voyage of Sinbad*. I duly went along to see it, was impressed and, shortly afterwards, we asked him if he would like to accept the part."

Barry Letts went on to mention that what had convinced him of Tom's suitability was not so much the character of Koura, that he played in *The Golden Voyage of Sinbad*, but the impression of Tom's personality that shone out through the make up. An electric energy that captured the eyes of the audience.

"Peter Davison has this quality as well," continued Barry, "no matter who else is in the room, you are watching Peter. I am sure he will be a marvellous Doctor."

Having cast the actor to be the fourth Doctor, how did Barry Letts and Philip Hinchcliffe go about determining the new Doctor's character, appearance and personality?

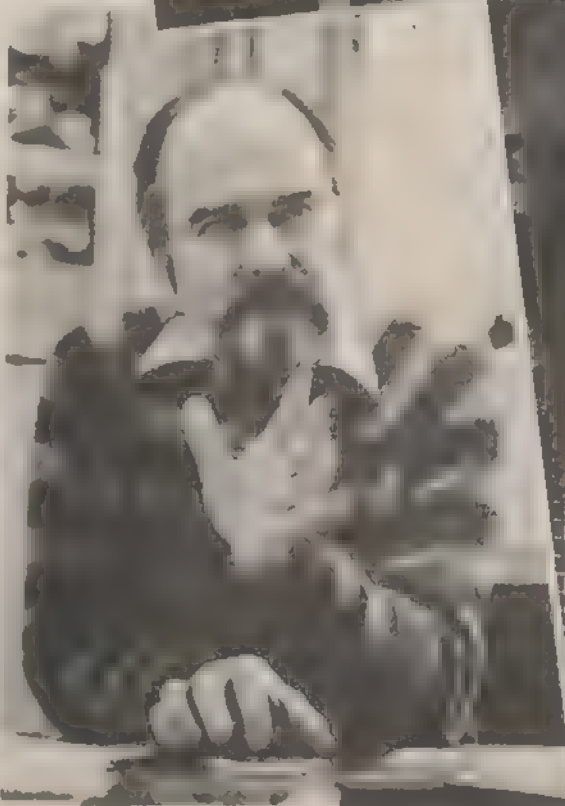
A pattern for these qualities emerged over a long lunch attended by Barry, Philip, Tom and the new script-editor Robert Holmes. Philip Hinchcliffe recalled, "We had this picture in our minds of a self portrait by the French artist Toulouse Lautrec showing this bohemian figure standing beneath a wide brimmed hat. We all agreed the Doctor should have the image of a French painter: an intellectual, nomadic figure who doesn't care too much for the neatness of his appearance. The idea was taken along to costume designer Jim Acheson who eventually come up with the loose fitting trousers, hacking jacket and waist-coat, plus of course, the felt hat."

But what about the other trademark; the multi-coloured scarf?

"I think that was Tom's own idea," said Philip, "he went along to the dressing session one afternoon to try on Jim's suggested outfit and the scarf was one of items present there courtesy of the Costumes Department."

The first story, *Robot* by Terrance Dicks, was credited to Barry Letts as producer but how much of the work was shared between him and Philip?

"*Robot* was Barry's show," answered Philip, "I was still trailing at this point



picking up the mechanics of how to produce the series. I was consulted about it but all the casting and production values were handled by Barry."

On the topic of casting, the next question concerned the character of Harry Sullivan — UNIT's medical officer who became a regular as from the first story. How had his role come into being? Barry answered this one.

"It goes back to our initial uncertainty over the new Doctor's age. If he had been an older man then Harry would have been on-hand to do the physical stuff like fight scenes. As well, I always had a fondness for the Doctor Who stories which had a boy and girl companion, like Ben and Polly, or Jamie and Zoe. I thought the addition of a secondary male character would alter the style of relationships away from the formula we had established with Jon's stories."

Why then make **Robot** such a UNIT based story instead of starting the departures right from the very beginning?

"Ah, that's the technique of good television," Barry pointed out. "Because the audience has not yet accepted the new Doctor, their sympathies are with the characters they know and they are identifying with these characters as they react to the new and eccentric

Doctor. The old characters, the Brigadier, Benton and Sarah are there to reassure the viewing public that they are still watching **Doctor Who**, and it was a fun situation to see their looks of shocked horror as they tried to come to terms with this new, wildly erratic figure."

From **The Ark In Space** onwards the show came fully under the control of Philip Hinchcliffe although, as had happened with Barry at the beginning of his term of office, many of the stories, as far ahead as **Pyramids of Mars**, had been commissioned before Philip's debut. In fact, **Genesis of the Daleks** had come about through discussions between Barry and Dalek creator Terry Nation.

Nevertheless, from the second story onwards the whole flavour of **Doctor Who** underwent a subtle, but noticeable change. What was this I asked Philip?

"My own personal preferences for drama I suppose is one aspect of it. I wanted the series to concentrate upon conveying emotion and less on the cardboard realism of the situation. The aim both Bob Holmes and I worked towards was to have the stories less concerned with step by step events and more with people's reactions to those events. To make the fantastic totally convincing if you like."

"To give you an example, I've always

considered possession to be one of the most frightening concepts imaginable. So, if you do a story that involves possession immediately you have two means of putting over strong drama. One, by concentrating on the person being possessed, the twin personalities fighting for control, etc., and two, by showing the reactions of those around him to that developing horror."

Philip's mentioning of horror and frightening concepts turned the conversation towards the outcries that had been levelled against the new-style **Doctor Who** by such groups as the National Viewers and Listeners Association. Protests about the shock and terror elements were rife during Philip's era. Did he feel justified in frightening people the way the early Tom Baker serials had done?

"Absolutely. And the whole reason people were frightened was because we were making fantastic situations believable. Certain effects were still being done with rubber bands and bits of string but the suspense arose from the actors and actresses doing that scene with total conviction. If they believed it then so would the audience. The reward of this was the ratings. Every time we were accused of being too outrageous, I could justify our actions ►



by pointing to the audience figures which had risen, and indeed kept rising."

Another benefit from the successful boost to the ratings was the increase in the budget apportioned by the BBC to **Doctor Who**. It was considered the spearhead in the campaign to capture viewers on Saturday evening, traditionally the one night of the week where the BBC plays to win. In consequence of this Philip Hinchcliffe and Robert Holmes were able to press home their bid to make **Doctor Who** totally believable to all age groups. Costumes, set designs, special effects, model work, all received an injection of funds which was reflected in the quality of the finished product.

The scripts still came first though and, as Philip explained, every single story undertaken during the remainder of his time in the producer's seat started as an idea from the fertile minds of Hinchcliffe and Holmes. The classic **Robots of Death** serial developed after Philip had read a series of books on Robotics and had concluded that a definitive robot story had not been done by **Doctor Who**. Hence Chris Boucher was asked to write one. **The Deadly Assassin** arose from Robert Holmes watching **The Manchurian Candidate** film and deciding the concept of a man framed for murdering his own President would make an ideal thriller for **Doctor Who**.

I pointed out the criticisms levelled at **The Deadly Assassin** for grossly altering the image of the Time Lords established as far back as **The War Games**.

"We were both aware of the past appearances by the Time Lords, but Bob Holmes particularly felt that there was a lot of scope for developing them further. Previous stories had shown them to be powerful, God-like beings which really is quite a dull situation to be in. So Bob came up with the idea of satirising them, exposing their lordly ideals as the pompous dictates of a really rather dogmatic and cloistered people.

One of the most unforgettable legends of the Tom Baker era was that of Leela, easily the most publicised of all the companions of only from the merits of her physical appearance — clad in scanty leather loin cloths. Was the creation of Leela a deliberate move to "get the Dads watching" as some newspapers had claimed, I asked Philip?

"Only in part. Unfortunately a lot of people misunderstood what we were trying to do with Leela. For some time I had been aware of the slightly unfair attitude **Doctor Who** had towards its female assistants. Each new Earth girl who came along started off being independent and self-willed but pretty soon she was into the familiar mould of screaming for the Doctor at the first



Above left Ex producer and Executive Producer on the last season of Doctor Who Barry Letts. Above right: Successor to Barry Letts as producer of the show was Philip Hinchcliffe. Below, left to right. Louise Jameson played Leela, a departure from the traditional type of heroine: rather than being rescued by the Doctor she frequently rescued him! Tom Baker was cast as the Doctor by Barry Letts. The Master made a return appearance in the story The Deadly Assassin. Harry was held over from the Pertwee incarnation of the Doctor.



sign of a monster. This was fine for all the young boys in the audience who could identify with the dashing character of the Doctor but terribly unfair for the girls who were desperately seeking to identify with the heroine."

"So Leela was a definite move away from the **Perils of Pauline** assistants. She was a savage and capable of killing

without compunction, but again there was a good on-going sub-plot between the Doctor and Leela. I based Leela very much around the character of Eliza Doolittle from **Pygmalion** where-in the Doctor would be her Professor Higgins. The idea was that Leela should gradually become civilised as she travelled with the Doctor. In **The Talons of Weng-**



Chiang, for instance, the Doctor had managed to persuade her to wear proper clothes. She didn't like them very much but it was a start. I was a bit unhappy that this principle was not carried on after my departure from the series."

One of the features noted about the early Baker seasons was the steady weering away from the conventional

face-of-monsters serials. Tom's first season had featured Wirrn, Sontarans, Daleks, Vogans and Cyberman, the second only had the Zygons and the Kraals while season three had just the solitary Voc Robots as the faithful retainers. Why was this?

"Both Bob and I agreed it would give the series better results," Philip answered.

"A race of monsters of the 'rubber suit' variety tends to lean on the writer for believability. If you have just one villain, either under a mask or with elaborate make-up, then you have both the writer's lines and the actor's talent to bolster the performance. I think we did very well in the casting of all our villains."

As well as being good producers in their own rights, both Philip Hinchcliffe and Barry Letts have made names for themselves among fans for having penned four novels for the Target *Doctor Who* range. Barry had written *The Daemons* because it was partly his story anyway, but how had Philip come to pen *The Seeds of Doom*, *The Masque of Mandragora* and the Hartnell story *The Keys of Marinus*?

"Barry had written his book and knew the Target Editors quite well and he mentioned to me that they were looking around for competent writers who could take some of the burden off the shoulders of Terrance Dicks. I had never written a book before but decided I would rather like to try. I did *The Seeds of Doom* first and Target liked it and said they would be happy for me to do others. I enjoyed writing *Mandragora* as it had been a good television story with good, strong characters against an interesting background. *The Keys of Marinus* was not my choice for a novel and I did not enjoy writing it so much. There are no good characters who stand out in the story aside from the Doctor, and he only really comes into it towards the end during the trial sequences."

Since leaving *Doctor Who* both Philip Hinchcliffe and Barry Letts have gone on to make names for themselves in other productions. Philip went from police boxes to policemen with his hard-hitting drama series Target which starred Patrick Mower and Philip Madoc. After that came the production of *Private Shultz* and he is currently involved in the major upcoming series about Nancy Astor, the first woman MP, a project which Philip has had in the pipeline for several years now.

Barry Letts stayed with science-fiction for a while after *Doctor Who*, producing with Terrance Dicks as script-editor, the series *Moonbase Three*. He has produced most of the Sunday afternoon serials including, recently, *Pinocchio* and *A Tale of Two Cities*. He is credited as the Executive Producer for this season of *Doctor Who* to oversee the productions — to ensure against excessive use of violence for example — and partly to provide technical back-up for John Nathan-Turner for whom *Doctor Who* was his first job as a producer.

However, as Barry says, "John has proved himself exceptionally capable and really has needed little advice from me at all. I won't be credited for the next season."

"The list read like some arachnid employment agency →

20 dummy spiders, on nylon lines so they'll twitch.

6 puppet spiders, on strings.

2 lightweight spiders, to throw at people.

1 Queen spider, with working legs and mandibles.

1 Great One, 60 feet across, (probably have to make this one a bit smaller!)

oh and er... Boris.

Just who is Boris the Spider? What is his nefarious purpose? What does he plan to do after he's conquered the Universe? Special effects designer and sometime *Starburst* contributor Mat Irvine has now summoned up the courage to confess his connection with the Boris the Spider Affair, and reveals some of the secrets behind the mysterious clockwork arachnid.

In case you are wondering if I have gone completely mad, all this happened a long time ago, 6 years in fact, when we were preparing for the last time that Jon Pertwee would play Dr Who. The story in question was called *The Planet of the Spiders* and featured a group of large hypnotic spiders who were more than a little annoyed with the Doctor for pinching their special crystal.

Large as these spiders were, there was no way we could squeeze a Who monster-specialist-actor into a spider suit, so for a change, the lot of producing the guest villains for his particular story fell entirely on the Visual Effects Department.

The Effects Designer for this story was the co-founder of the department and then senior designer, Bernard Wilkie. Bernard's chief assistant was Ian Scoones and additional assistants were Richard Conway, Steve Bowman and myself.

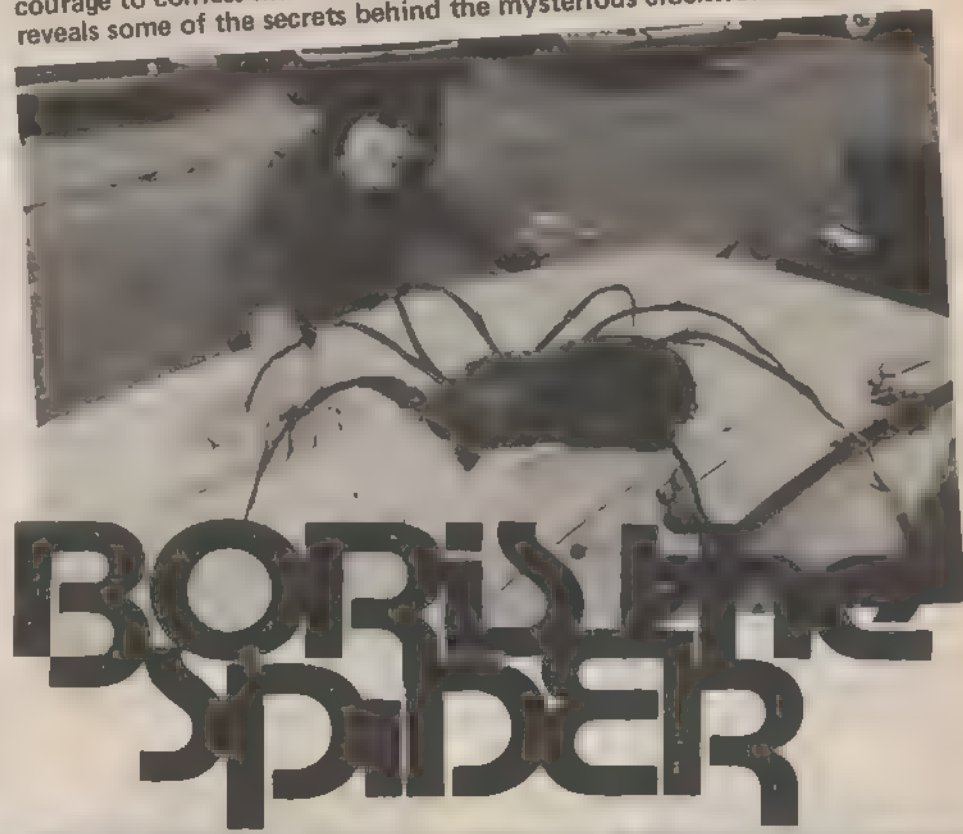
Between us we constructed all the inhabitants of the City of Metabilis, the city itself and the numerous odd props and effects that stalk their way through any Dr Who story.

It was all some time ago, but I recall Ian vacuum-forming spider bodies over a mould for the dummy Council Members and building more pristine versions for the puppet spiders that would be used in the close-up shots. Steve spent a good deal of time turning out legs — 8 at a time — from a plaster mould. They were cast in thick latex and each had to have an armature wire fitted down the centre, to allow them to flex and stay flexed.

Richard spent most of his time building the Queen Spider. She had to be a real mechanical work of art and 15 bowden cables were built to work fore legs and mouth parts. Each cable travelled downwards to a 'keyboard' where the effects operator, usually, Ian, crouching under whatever podium the Queen happened to be sitting on, could operate the masterpiece. Baulking at building the Queen's boss, The Great One, with a potential 60 feet leg span, the Queen doubled up this role via colour separation overlay.

So far someone hasn't been mentioned...

At some point in the preparation period, Bernard decided that we lacked



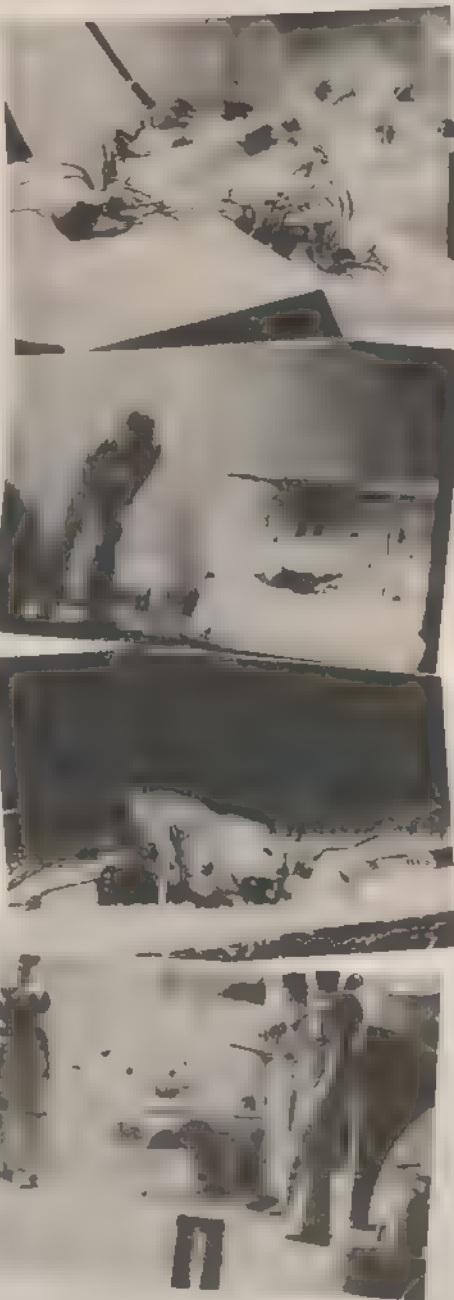
one particular type of spider. All we had were tied to some external source, nylon, string or bowden cable. What we needed was a completely self-contained spider that would travel by himself with no apparent external control. So Boris was born.

He wasn't always called Boris, in fact all the other spiders were supposed to be female so I'm not sure how he came to change gender. I recall I was originally going to call him Buggy, but it didn't really fit. Then I remembered the old John Entwistle song and it seemed a perfect choice.

Boris arrived on the scene relatively late in the proceedings for I used one of the already vac-formed dummy spider bodies and a set of the rubber legs. It wasn't a case of building an ideal mechanism and making the body to fit, it was fitting what ever mechanics would go into the existing body.

The first task, apart from thinking the whole idea was madness, was to cut a plywood chassis to build a prototype mechanism. Ideally, I was thinking that I could get it all worked out as a prototype and then build a production version. However I should have known better for this never works out in effects and the production version was never built.

A tricycle undercarriage seemed a practical proposition, with the back wheels being driven and the front wheel steering. A rummage down the Meccano drawer produced a number of sprocket



wheels, odd lengths of chain and some gears. In addition a Meccano six-speed motor was found and the whole mechanical mess began to take shape.

The drive to the rear wheels was fairly straightforward with the motor being mounted between the rear wheels, offset to the right, the drive being through a pinion and crown wheel, via a sprocket system to the rear axle. The batteries (4 x AA size) sat in a custom made case over the drive chain. Right, Boris would travel, but how to get the legs to move authentically? I settled for just driving the middle four, hinging each like a rowing boat oar. Each pair had to operate exactly opposite each other, otherwise the whole lot developed a peculiar oscillation and tended to pull itself apart, which it later did anyway . . . several times!

This "rowing boat" approach even-

tually worked very well, but the front and rear legs were too still. Eventually they were hinged to rock backwards and forwards and attached by elastic to the centre pulleys.

Consequently, once in action, all the legs were moving to some extent which greatly added to the horrific reality of it all.

Mind you, all this experimentation was too much for the poor old Meccano motor which eventually stripped a gear. The replacement did the same. I finally settled for a Monoperm Pile Motor instead.

The original vac-formed body did need some modifications as although the motor, batteries, steering and gears all fitted inside, the supports for the "rowing boat" parts would not. So a slightly modified vac-formed shape was made and held in place by a magnet which made for rapid disassembly in the case of an emergency (which occurred fairly regularly).

The ground clearance was very small, about 1/8th inch which was perfectly adequate for most shots on the studio floor, but Boris tended to grind to a halt when he encountered a carpet. Contrary to popular opinion he was not radio controlled, although there would possibly have just about been enough room for the additional equipment. To switch him on was straightforward, but switching him off was slightly more tricky. I remember having to do spectacular slides across the studio floor in an effort to reach his switch before Boris piled into the scenery wall and invariably tangled up all his legs.

Boris the Spider still survives to this day, as many people have seen at lectures and conventions and on television. He has managed to frighten Noel Edmonds on Swap Shop and he let me down in front of Bob Langley on Pebble Mill at One when his gear decided to slip. He is now on his fourth motor, although the third one lasted a good few years and he has had his ground clearance raised slightly. The drive pinion has also had to be replaced several times and he occasionally has a new coat of paint, otherwise he is exactly as he appeared six years ago, and that's not a bad age for a spider. ●

If you are wondering what became of the two legged members of the team, Bernard Wilkie retired early and now works mainly for German television. Richard Conway departed back to the film world and has worked on several recent films, including Arabian Adventure, and the remaining three are still with the Department.

And should you wish to hear Boris the Spider, the original version, you can find him on The Story of the Who. Polydor 3519020.



EPISODE TWO

Dodo leaves to carry out her task. Krimpton and Green are told by Brett that London will be the first capital to fall and that to effect this mobile computers are to be built to neutralise resistance. WOTAN plans to gain skilled labour by hypnotising people over the phone. The next to be enlisted will be the Doctor for his scientific know-how.

The Doctor has found Ben and Polly at "The Inferno". All three are voicing their worry for Dodo's disappearance when the girl suddenly turns up, claiming to have visited friends. She tells the Doctor they must return to Sir Charles

at once as Brett has an urgent message for him. She is just about to lead him down a side road, where three men are waiting with a hypodermic syringe, when Ben calls out they have found a taxi. A tramp stumbles out of the taxi and, after the Doctor and Dodo have left, he tells Ben and Polly that his 'bed' for the night will be the abandoned warehouse opposite. Leaving the two he breaks into the building but finds it occupied by Major Green and a team of labourers working on the construction of a large tank-like device; a War Machine. The tramp is cold-bloodedly killed by the men.



EPISODE ONE

More by luck than design the Doctor has managed to program the TARDIS to take Dodo home. The Ship materialises near Fitzroy Square in London, dateline; 1966. Amid the roar of the city traffic Dodo and the Doctor gaze up at the capital's newest landmark, a monolith of steel, concrete and glass; the Post Office Tower. The Doctor is alarmed by a prickling sensation on his skin, as though his instincts were warning him and, determining that the Tower is the cause of the condition, He sets off with Dodo to investigate.

A whole floor in the building is taken up with the Tower's computer system, designed and engineered by Professor Brett. Accepting the Doctor's guise as a computer expert Brett proudly demonstrates his machine; a powerful Will-Operating Thought ANalogue device, WOTAN for short, that is all but capable of thinking for itself. When linked up to all the other major tele-communications computers in the world, WOTAN's "knowledge" will become infinite. This prospect worries the Doctor especially when the machine correctly answers Dodo's question about what the initials 'TARDIS' stand for. As the Doctor and Brett become more immersed in their

conversations, Dodo is joined by the scientist's secretary, Polly. The younger girl is agrieved by a peculiar buzzing sound in her head. Polly replies the best cure she knows is a night out in Swinging London's hottest spot, "The Inferno" Disco.

At "The Inferno" Polly is accosted by a drunken lout. Rescue comes her way in the form of a young merchant seaman, Ben Jackson who sits at Polly and Dodo's table after first 'despatching the gentleman'. Ben is somewhat despondent at his recent shore posting while his ship sails for the West Indies and so it falls to Polly to cheer him out of his mood. Dodo is still troubled by her recurring head pains.

In the Tower lobby a press conference is being held, presided over by Post Office chairman Sir Charles Summer, to introduce the world to WOTAN. Sir Charles answers as many questions as he can but confesses the technical side can only be explained by Brett, when he arrives. In the Computer room the professor is hurrying to get his notes together while at the same time complaining to the Tower security officer, Major Green about a feeling of being watched all day by some persons unknown. No sooner has the Major left, however, than a strange whining

sound fills the air — emitted from WOTAN. Brett stops dead, a glazed look on his face

A few minutes later Kitty, the manageress the "The Inferno" receives a phone call asking for Dodo. When the girl comes to take the call Professor Brett, at the other end, switches the phone line through to WOTAN. Dodo's expression glazes over and, muttering an acknowledgement she replaces the receiver and leaves the disco.

Professor Krimpton, the number two scientist on the WOTAN Project, is answering press questions when Brett bursts into the hall and demands to see the man alone. Virtually bundled into the lift, Krimpton is taken up to the computer room by Brett. On arrival they find Major Green there making an inspection. Brett tells them both that WOTAN no longer sees the need for humans to rule the world and from now on Man will serve WOTAN or be eliminated. Once more the electronic signal sounds from the computer and soon both Green and Krimpton are enslaved. The door opens and Dodo enters. Together with the three hypnotised men she faces the machine and asks for her instructions. An echoing, booming voice intones, "Doctor Who is required. Bring him here."

THE DOCTOR WHO ARCHIVES pt 1

THE WAR MACHINES

Next morning the Doctor and Dodo (who are staying as the guests of Sir Charles) read the reports in the papers about the murder which surprises the former as he remembers the tramp. The Doctor goes to phone Brett but he is connected through to WOTAN. The Doctor realises just in time what is happening and he flings the phone down before he can be affected. Dodo does not realise this and immediately begins telling the Doctor of the computer's plan. The time traveller deduces she is hypnotised and he uses his Roman ring to break the conditioning. The effects are deep rooted however, and so he asks Sir

Charles to make arrangements to have Dodo sent to the country to convalesce.

In the Covent Garden warehouse, the pilot War Machine is having its weaponry fitted. The guns are tested on one of the labourers who is completely destroyed. News of the success is flashed to Brett at the Tower. Brett and Krimpton are puzzled why the Doctor has not been brought to them. Polly overhears their conversation but her presence is discovered and she is brought before the electronic eye of WOTAN. . .

Ben arrives at Sir Charles' house looking for Polly who was not at the Tower when he called to meet her for lunch.

The Doctor shows him the newspapers and asks him if he would not mind having a scout round the Covent Garden district. Ben leaves to comply.

By the time Ben reaches the warehouse occupied by the WOTAN team, the war machine is almost completed. Concealed behind a pile of crates he watches fascinated as the machine begins to move smashing all obstacles in its path. Abruptly it halts and begins scanning the floor with its tracking sensors. It locates Ben and before he can escape the giant machine bears down on him; battering rams raised to crush the life from him. ➤

EPISODE THREE

Toppling a stack of crates stalls the Machine long enough for Ben to bolt for the door way. He is stopped by Polly, now under WOTAN's dominance, and brought before Major Green. Green is about to have him killed when Polly urges that he should be kept alive to work for WOTAN. The security officer agrees but adds that Polly will be held responsible for him.

Up in the Tower computer room, Brett tells WOTAN the War Machines will be ready for a dawn attack the

next day.

Ben notices there is no guard on the warehouse doors and so he pretends to co-operate in the hope of gaining a chance to escape. His chance comes and he runs off, watched by Polly who, strangely, does not give the alarm. However, when it is discovered that Ben is missing Polly is summoned before Green and questioned. She cannot give an answer as to why she let Ben go and so the hypnotised Major orders her to return to WOTAN for punishment. The rest of the crew are told to speed up the

programming of the Machine.

The Doctor and Sir Charles are surprised when Ben bursts in but they are quickly convinced by his story of the Machine in the warehouse. The Doctor advocates a raid on the GPO Tower but Sir Charles declines — there is no evidence as yet against Brett and his team. He agrees to organise a squad of soldiers to raid the warehouse.

It is late afternoon when the combined force of soldiers and police complete the surrounding of the premises. The Captain in charge calls upon the men



inside to surrender but no answer is received. Explosives deal with the locked double doors and the troops cautiously enter the darkened interior. Although they are fully prepared to meet resistance, all stand momentarily stunned as the giant War Machine moves out of an alcove towards them. The soldiers open fire but even grenades have no effect against the heavy armour plating. The Machine halts and locks its tracking systems onto the attackers. The guns are swung out and the first wave of soldiers is remorselessly blasted down. Those

firing from the catwalks find the ground literally knocked from under them as the huge battering rams built into the machine demolish the walkway supports. Next the mobile computer moves outside and proceeds to attack the rest of the raiding force. Men sheltering behind a car are crushed to death as the machine rams the vehicle; smashing it into a wall. Helplessly Sir Charles and the Doctor watch with mounting alarm. As the War Machine's sensor beams lock onto the two men it moves towards them. The Doctor stands motionless in its path. . .



EPISODE FOUR

Surprisingly the Machine stops dead. Thinking it was incompletely programed the Doctor sets about analysing the core unit. The WOTAN team are arrested, remembering nothing of their involvement. Ben is worried by Polly's absence. Sir Charles is informed by the Doctor that there are probably eleven other machines in central London, that will be fully activated at Noon. A radio message comes through that another War Machine has been spotted in Battersea. The Doctor explains this Machine must be captured while it is still active. Polly reports to Brett and is told she will be destroyed after take-over is achieved. In a side street in Battersea a powerful magnetic field

generator has been set up on the four corners of the cross-roads, the idea being to trap the machine inside. Sir Charles has arranged for the other roads to be blocked off. Sure enough the Machine moves along the road towards the trap and, once inside, the actuated field stops it. The Doctor rushes forward linking in a new command tape so that the computer will perform a new function. The magnetic field is switched off and the War Machine begins moving again, its objective, to destroy WOTAN. Ben rushes off too. He wants to get Polly out of the tower.

It is eleven minutes to noon and the remaining ten machines prepare to attack. Ben arrives at the Tower and reaches the computer floor. WOTAN

attempts to hypnotise him but Ben's concern to get Polly out overrides all else. He drags her away just as the War Machine arrives on the floor, its weaponry blazing. WOTAN is destroyed and its human slaves freed from domination. The other War Machines are de-activated similarly. Outside the TARDIS the Doctor is waiting for Dodo, as Ben and Polly come up to say goodbye. Ben has a message from Dodo that she wishes to stay in this time now and settle down. The old man shrugs his shoulders sadly and enters the box. Ben remembers he still has Dodo's key which fell from the Doctor's pocket in the siege. He and Polly use it to open the door, but seconds later the door shuts and the TARDIS dematerialises.

EPISODE ONE

Out of breath from their abortive attempt to stop the TARDIS being driven away on a lorry, the Doctor and Jamie retrace their steps to the hanger in Gatwick Airport to try and ascertain how it was stolen. They learn from a mechanic, Bob Hall, that a requisition order had been signed for by one J. Smith. Their conversation is overheard by a man named Kennedy who talks with Hall after the two have departed. The Doctor, however, is suspicious of Hall and later the time travellers follow him to London and to a warehouse where they witness from afar an argument between the mechanic and Kennedy. An argument which ends with the former being coshed. Waiting until Kennedy has left Jamie and the Doctor cautiously enter the yard. Searching Hall's discarded overalls. They find a book of matches from a coffee bar in Chelsea. All this bothers the Doctor who cannot fathom why anyone should wish to steal a police box and then leave an elaborate set of clues, unless, that is, they knew of the police box's secret. Hall recovers and absconds before Jamie can question him so the Doctor suggests looking for this coffee shop: 'The Tricolour'.

Not far away, in an antique shop in that same fashionable part of London the assistant, Mr Perry, is querying the arrival of a new acquisition; a blue telephone box, with the manager, Edward Waterfield, who explains the artifact is for a special customer. Shortly after, Kennedy enters and reports on the Doctor's activities so far to the gaunt owner. Telling Kennedy to keep out of sight from now on, Waterfield summons Perry and asks him to meet the Doctor, whom he names as a prospective client, in 'The Tricolour', and to invite him and Mr McCrimmon to the shop at 10.00 pm to discuss an arrangement. Bothered by the worried and strained look on his employer's face, Perry goes off to carry

out his instructions. Satisfied he is alone now the mysterious proprietor unlocks a concealed door leading to a secret room. Aside from the usual safe and other valuables, the room houses a very sophisticated looking machine. Selecting a combination of switches Waterfield watches as a Victorian clock materialises within the device, a very special clock.

It is mid-afternoon by the time Jamie and the Doctor arrive at the coffee bar, the latter being unable to shrug off a premonition of approaching evil. They are not too surprised when Perry introduces himself and passes on his message. The Doctor makes a decision. They will keep their rendezvous, but a little earlier than planned. . .

Consumed with curiosity Kennedy has come back to the shop at night-fall. He hears Waterfield's voice coming from behind a book case — his employer appears to be pleading with someone, or something. . . Seeing Waterfield leave, Kennedy affects an entry into the hidden room and begins snooping around. Noticing the machine, he idly presses a few switches before his eyes come to rest on the safe. He is rifling the contents when a shape appears within the machine's field. Catching a reflection in the safe wall Kennedy spins round and finds himself staring at a Dalek.

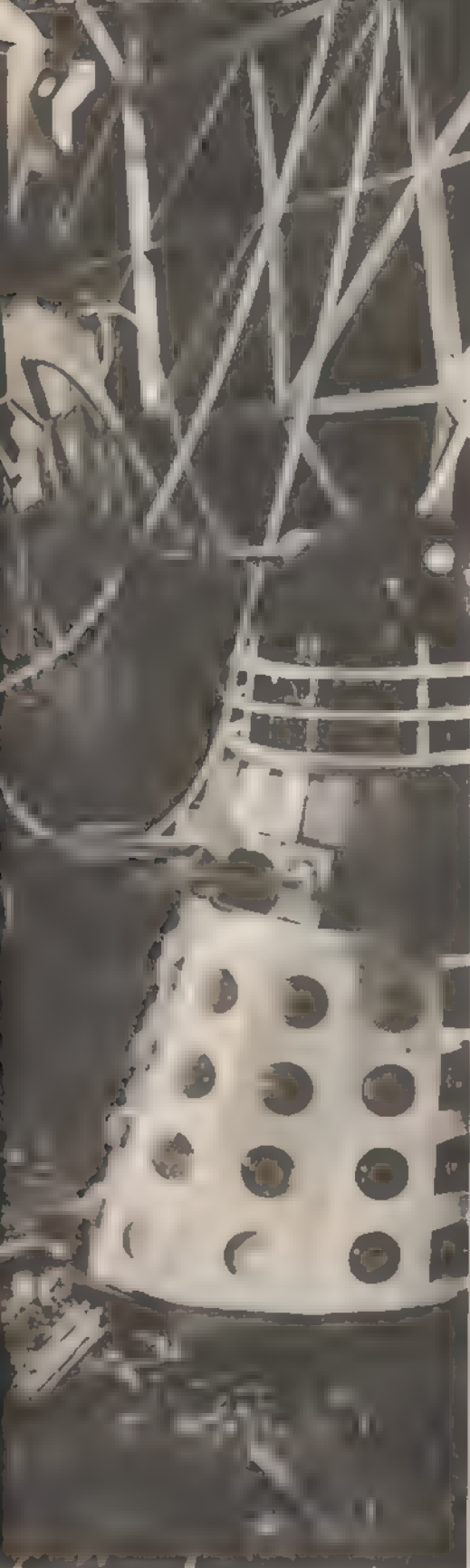
EPISODE TWO

In blind terror Kennedy tries to run but is cut down by a blast from the Dalek's gun.

A while later the Doctor and Jamie enter the premises via a window. Intrigued by the brand new appearance of the Victoriana on display the Doctor determines a word with Mr Waterfield is needed. Another person enters the shop. It is Perry, likewise searching for answers to the bizarre events and, together the three, come upon Kennedy's dead body.



DOCTOR WHO ARCHIVES



While Perry goes for the police, the Doctor does a spot of detection and discovers the secret room. The alien machine attracts the Doctor's interest but Jamie's attention is caught by the photographs of himself and the Doctor set in a large clock piece. He goes to lift them out but as he raises the lid clouds of white vapour billow out and soon the pair are unconscious.

Wearing a gas-mask, Waterfield enters and drags the bodies into the machine. Setting the controls he, Jamie, the Doctor and the machine itself dematerialize from the room, and from the Twentieth Century.

Recovering his senses the Doctor is astonished to find himself in the lounge of a sprawling Victorian mansion near Canterbury; 1866. His amazement increases when the servants all treat him as a guest, insisting that he and Jamie arrived last night from a party the worse for drink. He is about to question the maid, Molly, further when an imposing bearded gentleman enters the room. This is Theodore Maxtible, the owner of the house. Promising explanations Maxtible ushers the Doctor to his laboratory where he introduces him, at long last, to Edward Waterfield.

Both men, it transpires, are scientists working on a valid principle for Time travel using mirrors and static electricity. Beyond their laboratory lies a hall of mirrors all statically charged, but during their experiments hideous

machine creatures burst into the house and kidnapped Waterfield's daughter; holding her now as hostage within the South wing of the house to ensure co-operation in a complex plan. This explains Waterfield's reluctant collaboration but not Maxtible's, who appears to have other motives. Alerted by the mention of Time travel and static electricity the Doctor turns and calmly faces his opponents, the Daleks. The Daleks want Jamie to take a series of tests during which his reactions will be monitored — the aim being to distill 'The Human Factor' and to implant it in three dormant Daleks. By gaining this factor, the creature explains, the Daleks will become a super-race; invincible. If the Doctor refuses to cooperate then Waterfield's daughter will die and the captured TARDIS will be destroyed.

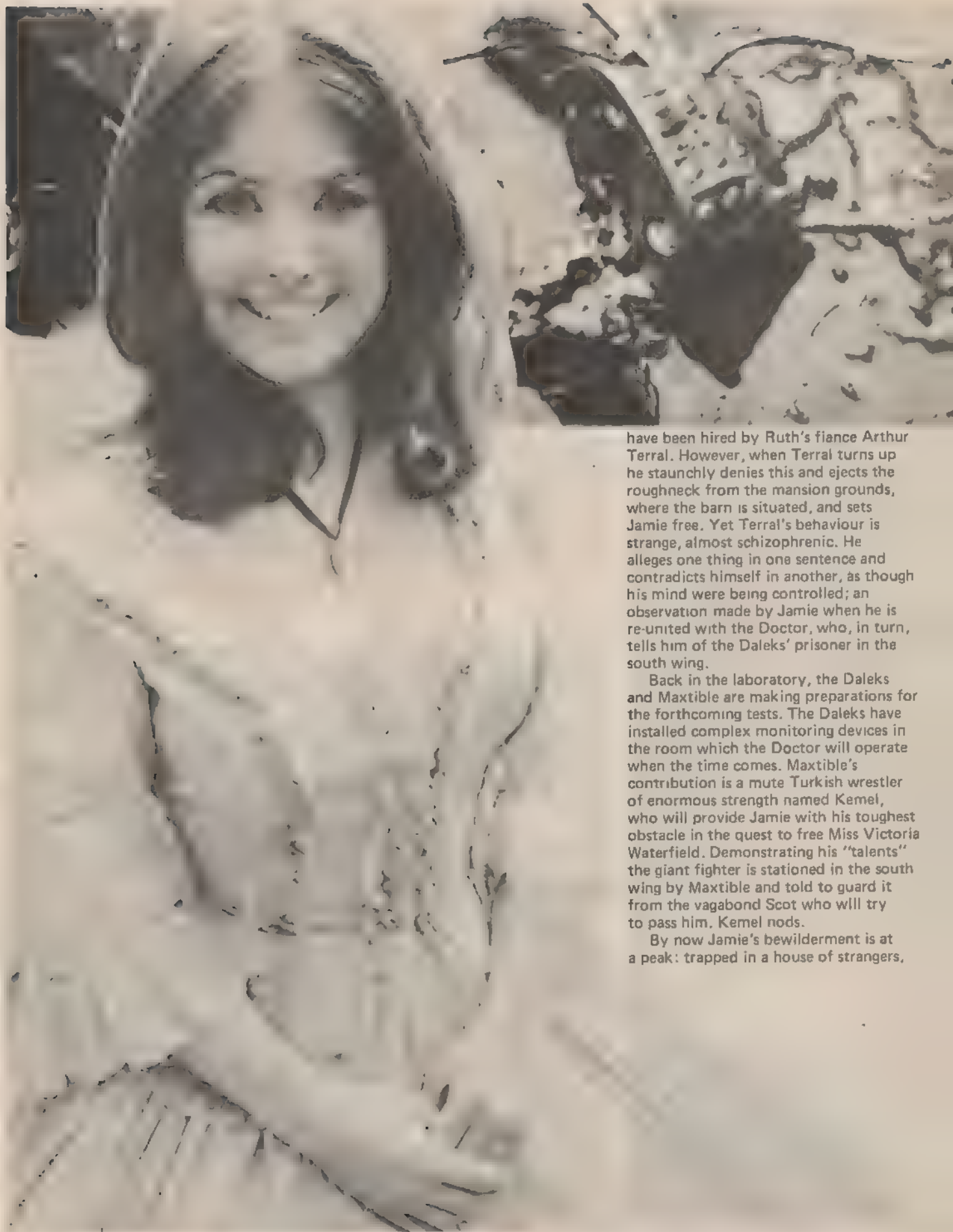
Jamie is even more horrified than the Doctor when he awakes and learns of his surroundings from Ruth, Maxtible's daughter. But he is not awake for long. A ruffian enters the house, knocks out the young Scot and kidnaps him. When the Doctor hears of Jamie's disappearance he is understandably alarmed. If he cannot be found then the Daleks will take pleasure in exterminating everyone in sight.

EPISODE THREE

Jamie comes to in a barn in the company of his captor, Toby, who professes to



the evil of the Daleks



have been hired by Ruth's fiancé Arthur Terral. However, when Terral turns up he staunchly denies this and ejects the roughneck from the mansion grounds, where the barn is situated, and sets Jamie free. Yet Terral's behaviour is strange, almost schizophrenic. He alleges one thing in one sentence and contradicts himself in another, as though his mind were being controlled; an observation made by Jamie when he is re-united with the Doctor, who, in turn, tells him of the Daleks' prisoner in the south wing.

Back in the laboratory, the Daleks and Maxtible are making preparations for the forthcoming tests. The Daleks have installed complex monitoring devices in the room which the Doctor will operate when the time comes. Maxtible's contribution is a mute Turkish wrestler of enormous strength named Kemel, who will provide Jamie with his toughest obstacle in the quest to free Miss Victoria Waterfield. Demonstrating his "talents" the giant fighter is stationed in the south wing by Maxtible and told to guard it from the vagabond Scot who will try to pass him. Kemel nods.

By now Jamie's bewilderment is at a peak: trapped in a house of strangers,



dealing with a mentally unstable man and with the Doctor acting increasingly suspiciously — as though his scientific curiosity is over-ruling his moral concern. Hence the Highlander is more than annoyed when the Doctor breezes into the lounge, apparently without a care in the world and he gives full vent to his feelings before, eventually storming off in defiance of the Doctor's warning not to try and rescue Victoria. The ordeal has begun

Unaware that his progress is being charted, Jamie has enlisted Molly's help in providing him with a key for the back door entrance to the south wing. Under cover of darkness Jamie enters the gloomy, seldom visited passages. From the trees another figure watches him go, Toby, out to find blackmail material to use against the double-dealing Terral. Traversing the shadow-filled halls Jamie comes to a doorway. Pulling it open his reflexes narrowly save him as a portcullis comes crashing down. As he struggles to raise the barrier Kemel looms into view.

EPISODE FOUR

Grappling with the giant, Jamie finds even his trained muscles are no match for the hideous strength of the Turk. The Scot's advantage lies in his agility and as he and the wrestler fight Jamie steers the arena into a small side room. Kemel lunges forward and a cunning trip catapults him through a window. Jamie notices Kemel hanging on for life to a piece of guttering and, unable to stand by and let his opponent perish he hauls the Turk back to safety. Recognising the Jamie is not a cut-throat the fighter befriends him and together they set about raising the portcullis and find-

ing Victoria, wary now for the traps that lie ahead. Courage, ingenuity and compassion have all been demonstrated to the Daleks.

Waterfield harangues Maxtible when he learns a patrolling Dalek has killed Toby. With two deaths on his conscience the younger scientist wants out and promises that once Victoria is safe he will make a full confession to the Constabulary. Maxtible looks up, alarmed.

His eyes never wavering from the visual displays the Doctor is gazing intently at the readings coming from Jamie. The Dalek beside him is satisfied. All is going as planned. The Human Factor is being assembled.

Turning a corner Jamie and Kemel pause as they stand within yards of the guarded room where Victoria is being held. Seeing the dark haired girl for the first time Jamie is instantly attracted to her and vows to succeed in his task no matter what the price. Self-sacrifice is registered. Mounting a two pronged attack Jamie provides a distraction long enough for Kemel to get behind the Dalek sentry, and push it over a bannister rail. Evading all the traps the two are about to break into Victoria's prison when another Dalek emerges onto the landing.

EPISODE FIVE

A swift ploy by Kemel sends the machine crashing through the hole already made in the bannister and soon both he and Jamie are turning Victoria's cell into a fortress under siege by pushing heavy furniture against the door.

Taking a short rest from his duties the Doctor has decided to get to the bottom of the mystery surrounding Arthur Terral. From his brief conversation with the man he is able to determine that Terral is under some form of mental control, but the Doctor is called away before he can complete his assessment. Soon the control force grips Terral's mind again and, seizing a display sword, he opens a panel on a secret passage leading to Victoria's room.

In the room Jamie is questioning Victoria as to how she came under the power of the Daleks in the first place. Her reply, that someone has mysteriously commanded her to accompany him, confirms Jamie's suspicion that the Daleks have a willing human ally.

With Waterfield's help the Doctor has finished refining the human qualities gained from Jamie and now The Human Factor has been built into three positronic brains, one to go in each of the test Daleks. With infinite skill the Doctor fits the brains into position and then leaves the Daleks to power-up in

their own time. By now Waterfield's agitation has risen to fever pitch as he realises the true threat a race of Super-Daleks may pose and he openly accuses the Doctor of plotting the downfall of the entire race. The Doctor looks gravely at him and nods, such is indeed his aim!

A burning smell alerts Jamie that the Daleks are trying to enter their room, but while he and Kemel are occupied, Terral slips in from the passage and seizes Victoria. The two rescuers run after them but are forced to separate a junction in the passage. Jamie eventually comes upon the demented Terral in the lounge and only just avoids being cleaved in two by his sword. Grabbing a blade himself Jamie fights back and overpowers his foe. Ruth and the Doctor arrive and the woman is told to get herself, Terral and the servants clear of the house while they still can. Of Victoria though there is no sign. She and Kemel are prisoners of the Daleks.

Still worried by the Doctor's plan Jamie has followed him back to the laboratory where the three test Daleks are coming to life. The Daleks surround the Doctor and begin solving him around the room. His alarm turns to delight when he sees the Daleks are playing a game and, watched by Maxtible and Jamie, the "human" Daleks enact out the most unusual game of "Trains" ever played. The experiment is a success.

EPISODE SIX

Filled with all the qualities of a human, ranging from concern to a sense of humour, the Daleks are named by the Doctor as Alpha, Beta and Omega and he pronounces himself to be their friend. Suddenly the Daleks receive a radio signal and they proceed to enter the time/space field operating within the hall of mirrors. The last one to leave tells the Doctor that all Daleks are being recalled to Skaro. Jamie reasons that Victoria must be among them.

Maxtible too is getting ready for the spatial jump to Skaro. He is worried when he sees a 'hostile' Dalek depositing a large cylinder in the laboratory and feels that this might jeopardise his attempts to glean from the Daleks the formula for transmuting any metal into gold. He is right. The device is a bomb that will destroy the entire mansion. Maxtible races into the time field. He is followed minutes later by the Doctor, Jamie and Waterfield, just in time as the bomb goes off.

The three materialise in a mountain near to the Dalek city on Skaro. Further away Victoria, Kemel and Maxtible are being kept in a cell, the latter convinced he will soon learn the secret for which



Above: Mollie Dawson (Jo Rowbottom), Victoria Waterfield (Deborah Watling) and Ruth Maxtible (Brigit Forsyth) take tea, unaware of the horror that awaits them. Right: Marius Goring plays Theodore Maxtible who meets his death when involved with the Daleks.

he has sold his soul to the Daleks.

Cautiously the Doctor and his companions steal into the corridors of the city, but their precautions are not good enough. Alarm sirens sound and the Daleks are put on the alert. A female scream from up ahead galvanises Jamie into action and the other two have no choice but to follow him. They walk into an ambush. . .

Escorted by a guard of Black Dalek leaders the three are taken to a very special sector of the city and shown into a vast, cavernous room. Jamie is awestruck by the thing which confronts them but the Doctor remains unmoved as he stands in the presence of the enemy he has indirectly fought so many times in the past — the Emperor Dalek. Its mammoth brain case fed by a battery of life support cables, the Emperor listens as the Doctor intones how the day of the Daleks will be very soon ended once the "human Daleks" incite a rebellion. But his triumph is short lived. His arch enemy informs him that by discovering the 'human factor' the Doctor has shown up the nature of the 'Dalek Factor'. Now this too has been distilled and, using the TARDIS, the Doctor will spread this factor throughout the entire history of Earth.

EPISODE SEVEN

A while later the six humans are sitting dejectedly in a cell. The Doctor is tootling quietly on his recorder, trying to puzzle out what persuasion could

possibly force him to betray the Human Race; something he would rather die than do. Maxtible is taken from the room and brought before several Black Daleks. They point him towards a set of electronic equipment which is acting on a bar of metal and tell him to observe the readings. Before Maxtible's eyes the metal changes into gold and in his excitement he rushes forward blindly. Passing under an arch his body is bathed in a shimmering light and a new factor is added to the scientist's mind — the Dalek Factor.

Elsewhere in the city a Dalek questions an order. The Emperor is informed of this supreme crime by a Black Dalek. Steps will be considered.

As the human party attempt to get some sleep the 'Dalek Maxtible' enters the cell and tries to hypnotise the Doctor; the technique he used to capture Victoria for the Daleks. Apparently entranced, the Doctor passes under the arch and his body too is impregnated with the Dalek Factor.

Later, hearing of further instances of rebellion the 'Dalek Doctor' goes before the emperor and suggests solving the problem by subjecting all the common rank Daleks to the Dalek Factor. The Emperor agrees but unbeknown to the creature the Doctor has changed the settings to radiate the 'Human Factor'. Not being a native of Earth the Doctor was unaffected by the mental process and by the time the Emperor realises this it is too late. An army of 'Human Daleks' is now in existence. The Black Daleks are ordered

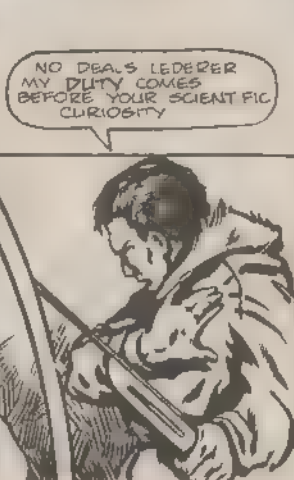
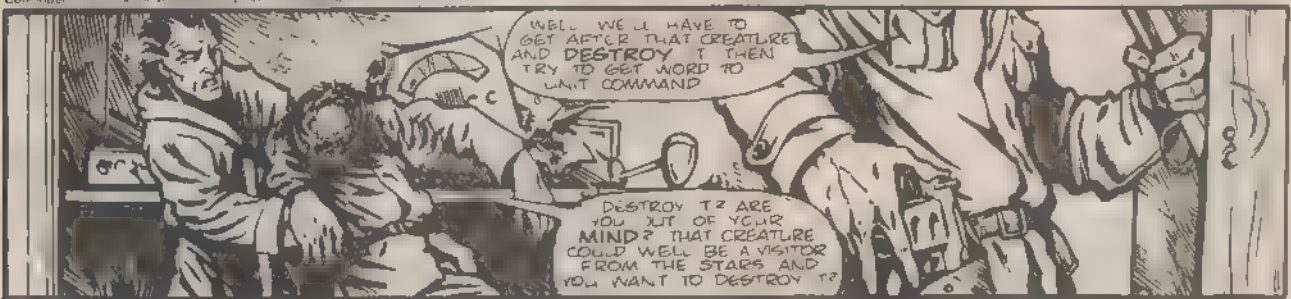
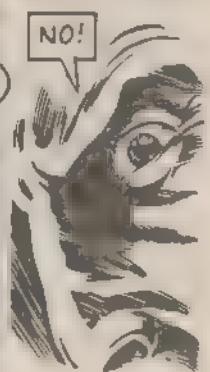
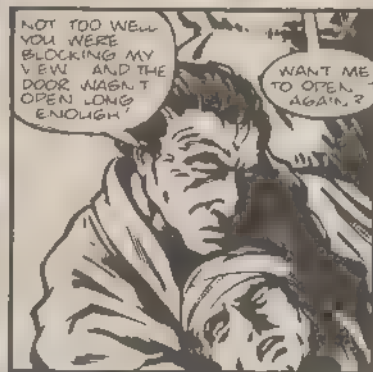
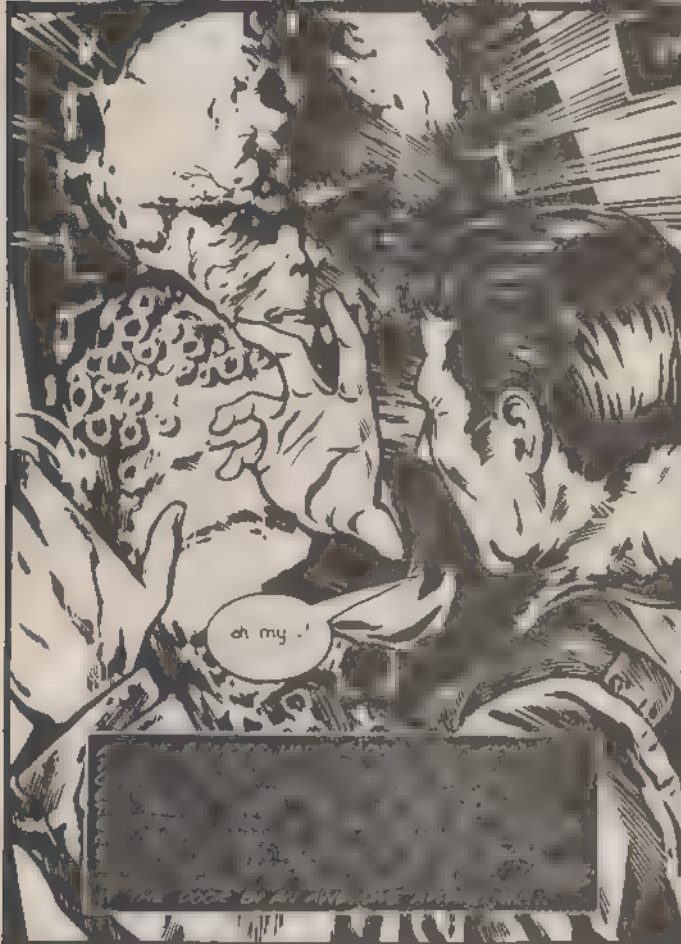
to destroy these rebels.

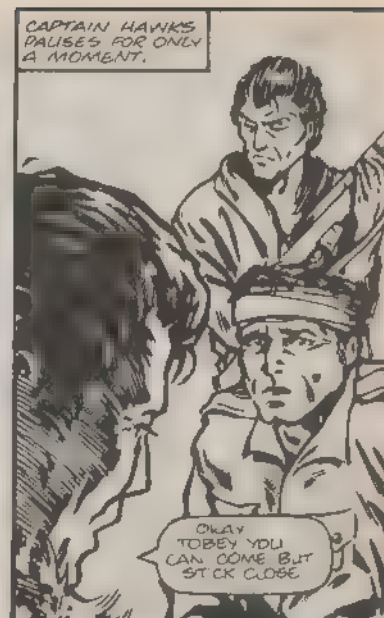
Before long the capital city is resounding to the noise of the war between Dalek and Dalek. The ruby rays burn out a full intensity and many parts of the city are set ablaze. The Doctor releases Kemel, Victoria and Jamie and tells them to go to the safety of the TARDIS, hidden on a mountain ledge. Waterfield goes after him. He sees a squad of Black Daleks converging on the Doctor and, determined to save a life more worthy than his own, he flings himself in the path of the rays. The Black Daleks themselves are exterminated. With his dying breath Edward Waterfield asks the Doctor to look after Victoria and care for her. He dies.

By now the raging inferno is engulfing the whole city as the battles are carried even to the Emperor's quarters. The Dalek Supremo warns against this action; it could bring down the Dalek race completely. The warning comes too late. Dalek rays scythe across the room severing the vital support cables. A titanic explosion is heard as the Emperor's casing is blown up and the creature inside killed.

The escaping humans meet Maxtible, still loyal to the Dalek cause, on the mountain side and as Kemel grapples with him, both fall to their deaths. Victoria and Jamie reach the TARDIS and find the Doctor there looking down at the carnage below, at the death throes of the Dalek species. Softly he mutters to himself just three words, "The Final End. . ."

SKYWATCH-7









ZYGONS ARE INSTINCTIVELY AFRAID OF FLAME. SEE DOCTOR WHO AND THE LOCH NESS MONSTER BY TERRANCE DICKS



DANGEROUS VISIONS MAIL ORDER SERVICES:
 Official Subscription Agents for Marvel Comics (U.K.) Ltd.
 19F SPITAL ROAD, MALDON, ESSEX, ENGLAND.



subscribe today

CAPTAIN AMERICA WEEKLY: 52 issues £7.80 ()		MONTHLY POCKETBOOKS:	
(mailed monthly)			
SPIDERMAN WEEKLY: 52 issues £7.80 ()		FANTASTIC FOUR:	
(mailed monthly)		SPIDERMAN: ()	
		CHILLERS: ()	
MONTHLY TITLES:		X MEN ()	
BLAKES SEVEN: 12 issues £5.40 ()		(Formerly Star Heroes,	
BLOCKBUSTER: 12 issues £5.40 ()		CONAN: ()	
DR. WHO: 12 issues £4.80 ()		HULK: ()	
EMPIRE STRIKES BACK: 12 issues £4.80 ()		TITANS: ()	
FUTURE TENSE: 12 issues £5.40 ()		YOUNG ROMANCE: ()	
MARVEL SUPER HEROES: 12 issues £5.40 ()			
MARVEL MADHOUSE: 12 issues £4.80 ()			
RAMPAGE: 12 issues £5.40 ()		ANY TWO TITLES: (not available singly)	
SAVAGE ACTION: 12 issues £5.40 ()		12 issues of each, a total of 24	
SAVAGE SWORD OF CONAN: 12 issues £6.00 ()		pocketbooks, mailed monthly: £4.80 ()	
STARBURST: 12 issues £8.40 ()		4 titles: £9.60 ()	
WORZEL GUMMIDGE: 12 issues £4.80 ()		6 titles: £14.40 ()	
		8 titles: £19.20 ()	
CLASSIC POCKET BOOKS:		Please specify the pocketbooks you require,	
Two per month: 24 issues £6.00 ()		but remember to order 2 or 4 or 6 or 8	
		titles -	



The subscription rates given include postage and packing throughout the United Kingdom and the rest of the world, via Surface Mail, printed paper rate.

All Comics and Magazines mailed flat once per month.

Choose the comics/magazines to which you wish to subscribe, tick the appropriate panel(s) on the order form, complete the name and address section and mail your order, with full payment, making all cheques, PO's etc. payable to **DANGEROUS VISIONS MAIL ORDER SERVICE.**

Mail whole coupon to:

DANGEROUS VISIONS MAIL ORDER,
 19F SPITAL ROAD,
 MALDON, ESSEX.

Please allow six weeks for first delivery. All subscription orders must be pre-paid in sterling.

AIRMAIL RATES ARE DOUBLE SURFACE RATES.

If you do not wish to cut this magazine, send your subscription requirements clearly written, by letter. Don't forget to include your name and address. Mail to: **DANGEROUS VISIONS, MAIL ORDER SERVICE, 19F SPITAL ROAD, MALDON, ESSEX, ENGLAND.**

NAME.....

ADDRESS.....

AGE:

SIGNED:

If under 16 this space must be counter-signed by a parent or guardian.

AMOUNT ENCLOSED:





DOCTOR
WHO
IN-IT